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ERRATA.

- p. 4, l. 74, *read* τῆς μετρηίης.
p. 21, l. 37, *read* τὰ δ' αὐτὸς.
p. 22, l. 73, *read* μή με λυπεῖτε.
p. 27, l. 55, *read* Κινλαθίς.
p. 27, l. 66, *read* ὁρῆν.
p. 31, l. 49, *read* φασί.
p. 33, l. 93, *read* δίδωσιν.
p. 37, note on l. 28, *read* πᾶντας κε.



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✓

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ΗΡΩΝΔΟΥ ΜΙΜΙΑΜΒΟΙ

HERONDAS

A FIRST RECENSION

BY

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ὁ πηλὸς ἄχρις ἰγνυῶν προσέστηκεν



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the mime in Greek literature. The discussion of the date of Herondas himself will be brought within narrower limits. For the textual critic material of no ordinary kind is provided by certain features in the papyrus, while the student of dialects will discover not a little to occupy him. Even the metre raises new points. Did any one ever think that elision and crasis could take such monstrous forms?

I do not believe that the date of Herondas will remain long open to contention. A study of the evidence supplied by the mimes will end, I conceive, in placing him in the third century B.C., and connecting him with the literary school at Cos to which Philetas and Theocritus belonged and which embraced many lesser names. It is just possible that evidence of a most precise sort as to Herondas' time of writing may be derived from iv. 75.

It will further, I think, be soon placed beyond dispute that the mimes of Herondas were not mere academic creations, but were really intended for representation. They are manifestly meant to 'fetch' the vulgar. The licence of the metre had perhaps the same purpose, its nearest English analogue being the eccentric rhymes of Hudibras.

But it will be more difficult to say whether any characteristics of the mimes are due to a mime-tradition. Such a tradition might explain a great deal—even *ὀρώρηκα* and *ἀκήκουκα* perhaps; perhaps also some points of versification,—but the evidence requisite for

a verdict in one way or another will not be easy to bring together.

Another question, sure to be answered at first in more ways than one, will perhaps be answered right before long. Has each mime a scene of its own? Is there a special background in each case for the action of the petty drama? There can be no doubt at all that the action of the second mime is laid in Cos. If we could only prove that the scene of one other was laid elsewhere, the answer would be given. But as yet there are only fragments of evidence for placing the action of any other of the mimes in another town (the third and the seventh in Cyzicus, for example), whereas there is a good deal of evidence for giving Cos the fourth mime as well as the second. Still, ultimately, the evidence will probably decide that each piece must have a scene of its own.

The vocabulary is extraordinarily interesting, comprising not only such expressive and natural compounds as *ἄστροδίφης* and *ἐπιλοξοῦν* which are only *ἄπαξ εἰρημένα* by accident, but also on the one hand words like *προκυκλῖς* the meaning of which has been preserved almost by a miracle, and on the other, terms like *βαύβων* to the signification of which there appears to be hardly a clue.

The Dialect has suffered sadly in transmission, being in some things almost consistently Atticized except that just enough evidence is left to show the Atticizing up. For example, *νιν* appears in almost every case, but in iii. 43 the true Ionic *μιν* is preserved in the corruption

ἴδωμι for ἴδω μιν, and in v. 70 in the corruption μέν. I hope soon to show that the same is true in regard to forms like ἐωντοῦ, σεωντοῦ, etc. But the present text being only a first recension, made in the pressure of much other discordant and almost contradictory work, leaves endless points undecided, and among others, the puzzling question of psilosis which has got to be settled sooner or later if Herodotus and Herondas are to be read with comfort. Some points of syntax too will certainly repay investigation, as for instance the use of the future, especially ἐρεῖς, where in Attic the aorist optative in ἄν would be sure to appear.

With the bearing of the papyrus upon textual criticism in its most comprehensive form I hope to deal in detail in a critical edition.

The absence of accents on certain words of the text is intentional. It is meant to suggest either uncertainty or corruption. Missing letters are each represented by a dot.

My own conjectures can only be discovered by comparing the text with that of the editio princeps.



I

ΠΡΟΚΥΚΛΙΣ Η ΜΑΣΤΡΟΠΟΣ

Μητρίχη : wife of Mandris (mother of Myrtalê and Entimê).

Γυλλίς : an old woman. Θρέϊσσα : servant to Metrichê.

Μητριχη

Θρέϊσσ', ἀράσσει τὴν θύρην τις· οὐκ ὄψει
εἴ τις παρ' ἡμέας ἐξ ἀγροικίης ἥκει ;

Θρεῖσσα

τὴν μὲν θύρην ἔρειδε· τίς συ ; δειμαίνεις
ἄσσον προσελθεῖν ;

Γυλλις

ἦν, ἰδού, πάρειμ' ἄσσον.

Θρεῖσσα

τίς δ' εἷς συ ;

5

Γυλλις

Γυλλίς, ἡ Φιλαινίδος μήτηρ·
ἄγγειλον ἔνδον Μητρίχη παροῦσάν με.

Θρεῖσσα

καλεῖ τις .

Μητριχή

ἔστιν Γυλλίς, ἀμμία Γυλλίς.

στρέψον τι, δούλη· τίς σὲ μοῖρ' ἔπεισ' ἐλθεῖν,
Γυλλίς, πρὸς ἡμέας ; τί σὺ θεὸς πρὸς ἀνθρώπους ;
ἤρῃ γάρ εἰσι πέντε κου, δοκέω, μῆνες 10
ἐξ οὗ σε, Γυλλίς, οὐδ' ὄναρ μὰ τὰς Μοίρας
πρὸς τὴν θύρην ἐλθοῦσαν εἶδέ τις ταύτην.

Γυλλίς

μακρὴν ἀποικέω, τέκνον, ἐν δὲ τῆς λαύρης
ὁ πηλὸς ἄχρις ἰγνυῶν προσέστηκεν,
ἐγὼ δὲ δρᾶίνω μυῖ' ὅσον· τὸ γὰρ γῆρας 15
ἡμέας καθέλκει χῆ σκιὴ παρέστηκεν.

Μητριχή

θαρσυνε καὶ μὴ τοῦ χρόνου καταψεύση
γῆρας φιλεῖ γάρ, Γύλλι, χητέρους ἄγχειν.

Γυλλίς

σίλλαινε ταῦτα· τῆς νεωτέρης ὑμῖν
πρόσεστιν ἄλλ', οὐ τοῦτο· μή σε θερμήνης. 20
ἀλλ' ὦ τέκνον, κόσον τιν' ἤδη χηραίνεις
χρόνον, μόνη τρύχουσα τὴν μίαν κοίτην ;
ἐξ οὗ γὰρ εἰς Αἴγυπτον ἐστάλη Μάνδρις
δέκ' εἰσὶ μῆνες κούδὲ γράμμα σοι πέμπει,
ἀλλ' ἐκλέλησται καὶ πέπωκεν ἐκ καινῆς. 25
κεῖ δ' ἐστὶν οἶκος τῆς θεοῦ· τὰ γὰρ πάντα
ὅσσ' ἔστι κου καὶ γίνετ' ἔστ' ἐν Αἰγύπτῳ—
πλοῦτος, παλαίστρη, δύναμις, εὐδία, δοξα,
θεαί, φιλόσοφοι, χρυσίον, νεηνίσκοι,
θεῶν ἀδελφῶν τέμενος, ὁ βασιλεὺς χρηστός, 30
μουσήιον, οἶνος, ἀγαθὰ πάνθ' ὅσ' ἂν χρήζη,
γυναῖκες ὀκόσους οὐ μὰ τὴν Αἶδεω κούρην
ἀστέρας ἐνεγκεῖν οὐρανὸς κεκαύχεται,
τὴν δ' ὄψιν οἶαι πρὸς Πάριν κοθ' ὥρμησαν.

Μητρική

ἐγὼ δ' ἄν, οἶμαι, καλλονὴν λάθοιμ' αὐτάς
νικῶσα.

35

Γυλλις

κοίην οὖν τάλαινά σὺ ψυχὴν
ἔχουσα θάλπεις τὸν δίφρον ; θᾶσσον λήσεις
γηρᾶσα καὶ σευ τὸ ὄριμον τέφρῃ κάψει.
παράκλινον ἄλλῃ χῆμέρας μετάλλαξον
ἔς γοῦν δὺ' ἢ τρεῖς χίλαρὴν κατάστηθι
ἀνδρῶν πρὸς ἄλλον· νηὺς μίῃς ἐπ' ἀγκύρης
ἐδυστύχησ' ὁρμούσα.

40

Μητρική

κεῖνος ἦν ἔλθῃ—

Γυλλις

τέθνηκε Μάνδρις· μηδὲ εἰς ἀναστήση·
 ΜΕ . . . ΑΙ . . . ΤΟΔ . . . ΔΕ ἄγριος χεῖμων
 κούδὲ εἰς οἶδεν 45
 ΗΜΕ . . . ΑΣΤΑΤΟΣ γὰρ ἀνθρώποις
 Η . ἀλλὰ μή τις εστῆκες
 CΥΝΕ . ΤΥ . ΗΜΙΝ

Μητρική

οὐδὲ εἰς.

Γυλλις

ἄκουσον δὴ
 ἄ σοι χρονίζουσ' ὧδ' ἔβην ἀπαγγεῖλαι·
 ὁ Ματαχίνης τῆς Παταικίου Γρύλλος,
 ὁ πέντε νικῶν ἄθλα παῖς μὲν ἐν Πυθοί,
 δις δ' ἐν Κορίνθῳ τοὺς ἱουλοῦ ἀνθεύοντας—
 ἄνδρας δ' ἐπ' ἴσον δις καθεῖλε πυκτεύσας—
 πλουτέων θ' ὀκοῖον ! οὐδὲ κάρφος ἐκ τῆς γῆς

50

κινέων, ἄθικτος ἐὼν Κυθηρης· ἦν, σφρηγίς. 55
 ἰδὼν σε καθ' ὁδὸν τὴν Μίσσης ἐκύμηνε
 τῆς Γρα . . χιερας . . καρδίην ἀνοιστρηθείς.
 καί μεν οὔτε νυκτὸς οὔτ' ἐφ' ἡμέρην λείπει
 τὸ δῶμα, τέκνον, ἀλλὰ μεν κατακλαίει
 καί σ' ἀγκαλίζει καὶ ποθέων ἀποθνήσκει. 60
 ἀλλ' ὦ τέκνον μοι Μητρίχῃ μίαν ταύτην
 ἁμαρτίην δός· τῇ θεῷ κατάρτησον
 σεωυτήν, τὸ γήρας μὴ λάθῃ σε πρόσβλεψαν·
 δι' οἷα πρήξεις ἥδε σοι χάρις κεῖται—
 δοθήσεταιί τι μέζον ἢ δοκεῖς. σκέψαι, 65
 πείσθητί μοι· φιλεῖ σε.

Μητριχῃ

ναὶ μὰ τὰς Μοίρας,
 Γυλλίς, τὰ λευκὰ τῶν τριχῶν ἀπαμβλύνει
 τὸν νοῦν· μάτην γὰρ Μάνδριος κατακλαίεις.
 μὰ τὴν φίλῃν Δήμητρα ταῦτ' ἔγωγ' ἄλλης
 γυναικὸς οὐκ ἂν ἡδέως ἐπήκουσα, 70
 χολὴν δ' αἰεὶ δεῖν πῶλον ἐξεπαιδεύθην
 καὶ τῆς θύρης τὸν οὐδὸν ἐχθρὸν ἡγεῖσθαι.
 σὺ δ' αὖτις ἔς με μηδὲ ἔν, φίλῃ, τοῖον
 φέρουσα χώρει· μῦθον ὅς μετρητῆς
 πρέπει γυναιξὶ τῆς νέης απαιτεῖ με 75
 τὴν Πυθίῳ δὲ Μητρίχῃ ἕα θάλπειν
 τὸν δίφρον· οὐ γὰρ ἐνγελαῖ τις ἐς Μάνδριν.
 ἀλλ' οὐκὶ τούτων, φασί, τῶν λόγων Γύλλις
 δεῖται. Θρεῖσσα, τὴν μελαινίδ' ἔκτριψον
 νεκταρ τ' ὄρον τ' ἐσφρεια, καὶ εἰπεν ἄκρητον 80
 καὶ ὕδωρ ἐπιστάξασα δὸς πιεῖν.

Θρεῖσσα

δώσω.

Μητριχῃ

τῇ, Γυλλί, πίθι· δέξον οὐ σ' ὀργισθεῖσαν.

Γυλλις

πείσουσά σ' ἦλθον, ἄλλα ὦν . . . Ν

Μητριχη

ὦν οὔνεχ' ἔν μοι, Γυλλι, ὦνα

Γυλλις

ὅσοι γένοιτο· μᾶ, τέκνον, προπίνω σοι.
ἡδύς γε ναὶ Δῆμητρα

85

Μητριχη

ἡδίων' οἶνον, Γυλλίς, οὐ πιπράσκει τις.

Γυλλις

σὺ δ' εὐτύχει μοι, τέκνον, ἥ
ταύτην, ἐμοὶ δὲ Μυρτάλῃ τε καὶ Ἐντίμῃ
νέαι μένοιεν ἔστ' ἂν ἐνπνέῃ Γυλλίς.

90

II

ΠΟΡΝΟΒΟΣΚΟΣ

SCENE: the law courts in the town of Cos.

Βάτταρος: a pander, who accuses Thales of assault.

Μυρτάλη: slave of Battarus. Γραμματεὺς.

Βατταρος

Ἄνδρες δικασταί, τῆς γενῆς μὲν οὐκ ἐστέ
ἡμέων κριταὶ δὴ κοῦθὲν οὐδὲ τῆς δόξης
οὐδ' εἰ Θαλῆς μὲν οὗτος ἀξίην τὴν νῦν
ἔχει ταλάντων πέντ' ἐγὼ δ' ἐμοὺς ἄρτους 4

Sixteen mutilated lines.

εἰ δ', οὐνεκεν πλεῖ τὴν θάλασσαν ἢ χλαῖναν 21
ἔχει τριῶν μνέων Ἀπτικῶν ἐγὼ δ' οἰκέω
ἐν γῇ, τρίβωνα καὶ ἀσκέρας σαπρὰς ἔλκων,
βίη τιν' ἄξει τῶν ἐμῶν ἐμ' οὐ πείσας,
καὶ ταῦτα νυκτός, οἷχεθ' ἡμῖν ἢ ἀλεωρῇ 25
τῆς πόλιος, ἄνδρες, κήφ' ὀτέφ σεμνύνεσθε,
τὴν αὐτονομίην ὑμέων Θαλῆς λύσει
τὸν αὐτὸν ἐχρῆν, ὅστις ἐστὶ κῆξ οἴου
πηλοῦ πεφύρηται, τόθ' ὡς ἐγὼ ζῶειν
τῶν δημοτῶν φρίσσοντα καὶ τὸν ἥκιστον 30
νῦν δ' οἱ μὲν εὐντες τῆς πόλιος καλυπτῆρες
καὶ τῇ γενῇ φυσῶντες οὐκ ἴσον τούτῳ,
πρὸς τοὺς νόμους βλέπουσι κῆμέ τὸν ξεῖνον
οὐδεὶς πολιήτης ἠλόησεν οὐδ' ἦλθεν
πρὸς τὰς θύρας μεν νυκτός οὐδ' ἔχων δᾶδας 35
τὴν οἰκίην ὑφῆψεν οὐδὲ τῶν πορνέων
βίη λαβὼν οἷχωκεν· ἀλλ' ὁ Φρυξ οὗτος,
ὁ νῦν Θαλῆς ἐών, πρόσθε δ', ἄνδρες, Ἀρτίμμης.

τὰ πάντα ταῦτ' ἔπρηξε κοῦκ ἐπηδέσθη
οὔτε νόμον οὔτε προσταγὴν οὔτ' ἄρχοντα. 40
καίτοι λαβὼν μοι, γραμματεῦ, τῆς αἰκείης
τὸν νόμον ἄνειπε, καὶ σὺ τὴν ὁπὴν βῦσον
τῆς κλεψύδρης, βέλτιστε, μέχρ' οὐ εἶπη,
μὴ πρὸς τ' ἄκυρον φῆ τι χῶ Θαλῆς ἡμῖν
τὸ τοῦ λόγου δὴ τοῦτο λητὴ κύρση. 45

Γραμματεὺς

“ ἐπὴν δ' ἐλεύθερός τις αἰκίσῃ δούλῃ
ἢ ἔλκων ἐπίσπῃ, τῆς δίκης τὸ τίμημα
διπλοῦν τελείτω.”

Βατταρος

ταῦτ' ἔγραψε Χαιρώνδης,
ἄνδρες δικασταί, κοῦκὶ Βάτταρος χρήζων
Θαλὴν μετελθεῖν. 50

Γραμματεὺς

“ ἦν θύρην δέ τις κόψῃ
μνῆν τινέτω,” φήσ', “ ἦν δὲ πύξ ἀλοιήσῃ
ἄλλῃν πάλι μνῆν.” ἦν δὲ τὰ οἰκί' ἐμπρήσῃ
ἢ οὔρους ὑπερβῇ, χιλίας τὸ τίμημα
ἔνειμε, κῆν βλάβῃ τι, διπλόον τίνειν.

Βατταρος

ᾧκει πόλιν γάρ, ὦ Θαλῆ, σὺ δ' οὐκ οἶσθα 55
οὔτε πόλιν οὔτε κῶς πόλις διοικεῖται·
οἰκεῖς δὲ σήμερον μὲν ἐν Βρικινδηροῖς,
ἐχθὲς δ' ἐν Ἀβδήροισιν, αὔριον δ', ἦν σοι
ναῦλον διδῶ τις, ἐς Φασηλίδαν πλώσει.
ἐγὼ δ' ὅπως ἂν μὴ μακρηγορέω ὑμέας, 60
ᾧνδρες δικασταί, τῇ παροιμίῃ τρύχω,
πέπονθα πρὸς Θάλητος ὅσσα χῆ' ἔμ πίσση
μῦς· πύξ ἐπλήγῃ, ἢ θύρῃ κατήρακται
τῆς οἰκείας μευ τῆς τελέω τρίτην μισθοῦ,
τὰ ὑπέρθυρ' ὁπτά. δεῦρο, Μυρτάλη, καὶ σύ 65

δέξον σεωυτήν πᾶσι· μηδὲν αἰσχύνεν·
 νόμιζε τούτους τοὺς ὀρῆς δικάζοντας
 πατέρας, ἀδελφοὺς ἐμβλέπειν. ὀρῆτ', ἄνδρες,
 τὰ τίλματ' αὐτῆς καὶ κάτωθε κᾶνωθε
 ὥς λεία ταῦτ' ἔτιλλεν οὐναγῆς οὗτος 70
 ὅθ' εἶλκεν αὐτὴν κήβιάζετ'. ὦ Γῆρας,
 σοὶ θυέτω ἐπεὶ τόλμαν ἐξεφύσησεν
 ὥσπερ φίλ ἐνσαμωικοτοβρεγκος.
 γελᾶς ; κῖναιδός εἰμι κοῦκ ἀπαρνεῦμαι,
 καὶ Βάτταρός μοι τοῦνομ' ἐστὶ χῶ πάππος 75
 ἦν μοι Σίσυμβρος χῶ πατήρ Σισυμβρίσκος,
 κῆπορνοβόσκευν πάντες ἄλλ' ἔκητ' ἄλκῆς
 θαρσέων ἐγὼ λέγοιμ' ἂν εἰ Θαλῆς εἶην
 “ ἐρᾶς σὺ μὲν ἴσως Μυρτάλη τῶν σῶν ἔνδον,
 ἐγὼ δ' ἐπύροον· ταῦτα δούς ἐκεῖν' ἔξεις.” 80
 ἦ νῆ Δί' εἰ σοι θάλπεται τι τῶν ἔνδον,
 ἔμβυσον ἐς τὴν χεῖρα Βαττάρῳ τιμὴν
 καὐτὸς τὰ σεωυτοῦ τῇ λαβὼν ὅκως χρήζεις.
 ἐν δ' ἐστίν, ἄνδρες· ταῦτα μὲν γὰρ εἴρηται
 πρὸς τοῦτον· ὑμεῖς δ' ὥς ἀμαρτύρων εὖντων 85
 γνώμη δικαίῃ τὴν κρίσιν διαιτᾶτε·
 κῆν δ' οἶον ἐς τὰ δοῦλα σώματα σπεύδῃ
 κῆς βάσανον αἰτῇ, προσδίδωμι κῆμεωυτόν·
 λαβών, Θαλῇ, στρέβλου με· μούνον ἢ τιμὴν
 ἐν τῷ μέσῳ ἴστω. ταῦτα τρυτάνῃ Μίνως 90
 οὐκ ἂν δικάζων βέλτιον διήτησε.
 τὸ λοιπόν, ἄνδρες, μὴ δοκεῖτε τὴν ψῆφον
 τῷ πορνοβοσκῷ Βαττάρῳ φέρειν, ἀλλὰ
 ἅπασι τοῖς οἰκεῦσι τὴν πόλιν ξείνοισ.
 νῦν δέξεθ' ἢ Κῶς χῶ Μέροψ κόσον δραίνει 95
 χῶ Θεσσαλὸς τίν' εἶχε Χήρακλῆς δόξαν.
 Χῶσκληπίος κοτ' ἦλθεν ἐνθάδ' ἐκ Τρίκκης,
 κῆτικτε Λητοῦν ὧδ' ἔτ' εὐχαριν Φοίβῃ.
 ταῦτα σκοπεῦντες πάντα τὴν δίκην ὀρθῇ
 γνώμη κυβερνᾶθ' ὥς ὁ Φρὺξ τανῦν ὑμῖν 100
 πληγεῖς ἀμείνων ἔσσετ', εἴ τι μὴ ψεῦδος
 ἐκ τῶν παλαιῶν ἢ παροιμίῃ βάζει.

III

ΔΙΔΑΣΚΑΛΟΣ

SCENE : the house of an elementary schoolmaster in Cyzicus (?)

Μητροτίμη : mother of Κότταλος.

Λαμπρίσκος : schoolmaster.

Μητροτιμη

Οὕτω τί σοι δοίησαν αἱ φίλαι Μοῦσαι,
Λαμπρίσκε, τερπνόν, τῆς ζόης τ' ἐπαυρέσθαι.
τοῦτον κατ' ὤμου δείρον ἄχρισ ἢ ψυχὴ
αὐτοῦ ἐπὶ χειλέων μούνον ἢ κακὴ λειφθῇ.
ἔκ μεν ταλαίνης τὴν στέγην πεπόρθηκεν 5
χαλκίνδα παίζων—καὶ γὰρ οὐδ' ἀπαρκεῦσιν
αἱ ἀστράγαλοι, Λαμπρίσκε—συμφορῆς δ' ἤδη
ὄρμα' ἐπὶ μέζον κοῦ μὲν ἢ θύρῃ κεῖται
τοῦ γραμματίστεω, καὶ τριηκὰς ἢ πικρὴ
τὸν μισθὸν αἰτεῖ. 10

Κοτταλος

κῆν τὰ Ναυνάκου κλαύσω ? 15
οὐκ ἂν ταχέως λήξειε τήν γ' ἐμὴν παίστρεν.

Μητροτιμη

ὄκουπερ οἰκίζουσιν οἳ τε προῦνικοι
χοῖ δρηπέται σάφ' οἶδε χῆτέρῳ δέξαι,
χῆ μὲν τάλαινα δέλτος, ἦν ἐγὼ κάμνω
κηροῦς' ἐκάστου μηνὸς, ὀρφανὴ κεῖται 15

πρὸ τῆς χαμεύνης τοῦ ἐπὶ τοῖχον ἐρμῖνος.
 κῆν μηκέτ' αὐτὴν οἶον Ἀΐδην βλέψας
 γράψῃ μέν, οὐδὲν καλόν, ἐκ δ' ὅλον ξύει.
 αἱ δορκάδες δὲ ναὶ παρῶ τε καὶ Ἀπολλων
 ἐν τῇσι φύσης τοῖς τε δικτύοις κείνται 20
 καὶ τῇ κύθρῃ ἡμέων ἧ ἐπὶ παντὶ χρώμεσθα.
 ἐπίσταται δ' οὐδ' ἄλφα συλλαβὴν γνῶναι
 ἣν μή τις αὐτῷ τῶντὸ πεντάκις βώσῃ.
 τριθημέρη Μάρωνα γραμματίζοντος
 τοῦ πατρὸς αὐτῷ τὸν Μάρων' ἐποίησεν 25
 οὗτος Σίμων' ὁ χρηστὸς ὥστ' ἔγωγ' εἶπα
 ἄνουν ἐμεωυτὴν ἣτις οὐκ ὄνους βόσκειν
 αὐτὸν διδάσκω γραμμάτων δὲ παιδείην
 δοκεῦσ' ἄρωγόν τῆς ἀωρίης ἔξειν.
 ἐπὴν δὲ δὴ καὶ ῥῆσιν οἶα παιδίσκον 30
 ἧ ἐγὼ μιν εἰπεῖν ἧ ὁ πατὴρ ἀνώγωμεν,
 γέρων ἀνὴρ ὥσιν τε κῶμμασιν κάμνων
 ἐνθαῦτα κοσκίνου ἐκ τετρημένου σήθει.

Λαμπρισκος

Ἀπολλων ἀγρεῦ, τοῦτο, φημι, χῆ μάμμη,
 τάλας, ἐρεῖ σοι—κῆστὶ γραμμάτων χήρη— 35
 χῶ προστυχὼν Φρύξ.

Μητροτιμη

ἦν δὲ δὴ τι καὶ μέζον
 γρύξαι θέλωμεν, ἧ τριταῖος οὐκ οἶδεν
 τῆς οἰκίης τὸν οὐδόν, ἀλλὰ τὴν μάμμην
 γρηῦν γυναῖκα κῶρφανὴν βίου κείρει,
 ἧ τοῦ τέγευς ὑπερθε τὰ σκέλεα τείνας 40
 κάθηθ' ὅκως τις καλλίης κάτω κύπτων.
 τί μεν δοκεῖς τὰ σπλάγχνα τῆς κακῆς πάσχειν
 ἐπὴν ἴδω μιν.

Λαμπρισκος

κοῦ τόσοσ λόγος τοῦδε ;

Μητροτιμη

ἀλλ' ὁ κέραμος πᾶς ὥσπερ ἵτρια θλήται,
 κήπην ὁ χείμων ἐγγὺς ἤ, τρί' ἤμαιθα 45
 κλαίουσ' ἐκάστου τοῦ πλατύσματος τίνω.
 ἐν γὰρ στόμ' ἐστὶ τῆς συνοικίης πάσης
 τοῦ Μητροτίμης ἔργα Κοττάλου ταῦτα
 ἀληθὶν' ὥστε μηδ' ἰδοντα κινησαι.
 ὄρη δ' ὁκοίως τὴν ῥάχιν λελέπρηκε 50
 πᾶσαν καθ' ὕλην οἷα Δήλιος κυρτεύς
 ἐν τῇ θαλάσῃ τῶμβλὺ τῆς ζόης τρίβων.
 τὰς ἐβδόμας τ' ἄμεινον εἰκάδας τ' οἶδε
 τῶν ἀστροδιφέων, κοῦδ' ὕπνος μιν αἰρεῖται
 νοεῦνθ' ὅθ' ὑμεῖς παιγνίην ἀγινεῖτε. 55
 ἀλλ' εἴ τι θεοί, Λαμπρίσκε, καὶ βίου πρῆξι
 ἐσθλὴν τελοῖεν εἰ δὲ καγαθῶν κύρσαις,
 μὴ ἔλασσον αὐτὰ Μητροτίμη ἐπεύχεο·
 ἔξει γὰρ οὐδὲν μέζον.

Λαμπρισκος

Εὐθίης κοῦ μοι ;

κοῦ Κόκκαλος ; κοῦ Φίλλος ; οὐ ταχέως τοῦτον 60
 ἀρεῖτ' ἐπ' ὤμου τῇ Ἀκέσεω σεληναίῃ ;
 δέξον τέ σ' αἰνέω τᾶργα, Κότταλ', ἃ πρήσσεις·
 οὗ σοι ἔτ' ἀπαρκεῖ τῇσι δορκάσιν παίζειν ;

Κοτταλος

αστραβδοκωσπερ οἶδα.

Λαμπρισκος

πρὸς δὲ τὴν παίστρην

ἐν τοῖσι προὔνικοισι χαλκίζεις φοιτέων. 65
 ἐγὼ σε θήσω κοσμιώτερον κούρης,
 κινεῦντα μηδὲ καρφίου τό γ' ἤκιστον.
 κοῦ μοι τὸ δριμὺ σκῦλος ἢ βοὸς κέρκος
 τῇ τοὺς πεδήτας κάπατάκτους λωβεῦμαι ;
 δότω τις ἐς τὴν χεῖρα πρὶν χολὴν λῆξαι. 70

Κοτταλος

μή, μὴ ἱκετεύω, Πρισκε, πρὸς σε τῶν Μουσέων
καὶ τοῦ γενείου τῆς τε Κοττίδος ψυχῆς,
μὴ τῷ με δριμεῖ τῷ ἐτέρῳ δὲ λώβησαι.

Λαμπρισκος

ἀλλ' εἰς πονηρός, Κότταλ', ὥστε καὶ περνάς
οὐδεὶς σ' ἐπαινέσειεν οὐδ' ὅκως χώρῃς, 75
οἱ μῦς ὁμοίως τὸν σίδηρον τρώγουσιν.

Κοτταλος

κόσας, κόσας, Λαμπρίσκε, λίσσομαι, μέλλεις
ἔς μ' ἐνφορῆσαι ;

Λαμπρισκος

μὴ μέ, τήνδε δ' εἰρώτα.

Κοτταλος

τατᾶ, κόσας μοι δώσετ' εἰ ἔτι σοι ζῶω
φέρειν. 80

Μητροτιμη

ὄσας ἂν ἡ κακὴ σθένη βύρσα.

Κοτταλος

παῦσαι· ἱκαναί, Λαμπρίσκε.

Λαμπρισκος

καὶ σὺ δὴ παῦσαι
κάκ' ἔργα πρήσων.

Κοτταλος

οὔκέτ', οὔκέτι πρήξω,
ὄμνυμί σοι, Λαμπρίσκε, τὰς φίλας Μούσας.

Λαμπρισκος

ὄσσην δὲ καὶ τὴν γλάσσαν, οὔτος, ἔσχηκας.
πρὸς σοι βαλέω τὸν μῦν τάχ' ἦν πλέω γρύξης. 85

Κοτταλος

ἰδού, σιωπῶ· μή με, λίσσομαι, κτείνης.

Λαμπρισκος

μέθεσθε, Κόκκαλ', αὐτόν.

Μητροτιμη

οὔδ' ἂν ἐκλήξαις,
Λαμπρίσκε, δεῖρον δ' ἄχρῖς ἥλιος δύῃ.

Λαμπρισκος

ἄλλ' ἔστιν ὕδρης ποικιλότερος πολλῶ,
καὶ δεῖ λαβεῖν μιν—

90

Μητροτιμη

κῆπὶ βυβλίῳ δεῖρον
τὸ μηθὲν ἄλλας εἵκοσιν γε· καὶ ἦν μέλλῃ
αὐτῆς ἄμεινον τῆς Κλεοῦς ἀναγνῶναι,
ἴσος, ἂν λάθοις τὴν γλάσσαν ἐς μέλι πλύνας.
ἐρέω ἐπιμηθέως τῷ γέροντι, Λαμπρίσκε,
ἐλθοῦς' ἐς οἶκον ταῦτα, καὶ πέδας ἥξω
φέρουσ' ὅκως μιν συμποδωδεπηδεῦντα
αἱ θεαὶ παραβλέπωσι τὰς ἐμίσησεν.

95

IV

ΑΣΚΛΗΠΙΩΙ ΑΝΑΤΙΘΕΙCΑΙ ΚΑΙ ΘΥCΙΑΖΟΥCΑΙ

SCENE : perhaps the Asclepiëum in the suburbs of Cos.

(*Αλφα) Lady (not named in the papyrus, but here called Alpha for convenience' sake), and her servant Κοκκάλη.

Κυννώ : another lady with a servant Κύδιλλα. Νεωκόρος or verger.

Αλφα

Χαίροις, ἄναξ Παίηον, ὃς μέδεις Τρίκκης
καὶ Κῶν γλυκεῖαν κήπίδαυρον ὥκηκας·
σὺν καὶ Κορωνὶς ἣ σ' ἔτικτε χῶπόλλων
χαίροιεν, ἥς τε χειρὶ δεξιῇ ψαύεις
Ἕγία τε χῶνπερ οἶδε τίμιοι βωμοί, 5
Πανακῇ τε κήπιώ τε κῆσῶ χαίροι,
χοῖ Λεωμέδοντος οἰκίην τε καὶ τείχη
πέρσαντες, ἱητῆρες ἀγρίων νούσων,
Ποδαλείριός τε καὶ Μαχάων χαιρόντων.
χῶσοι θεοὶ σὴν ἐστίην κατοικεῦσιν 10
καὶ θεαί, πάτερ Παίηον, ἔλγω δεῦτε·
τῶλέκτορος τοῦδ' ὄντιν' οἰκίης τοίχων
κήρυκα θύω τὰπίδορπα δέξαισθε.
οὐ γάρ τι πολλὴν οὐδ' ἔτοιμον ἀντλεῦμεν·
ἐπεὶ τάχ' ἂν βοῦν ἢ νενημένην χοῖρον 15
πολλῇ φορίνῃ, κοῦκ ἀλέκτορ', ἱήτρ', ἂν
νούσων ἐποιεύμεσθα τὰς ἀπέψησας
ἐπ' ἡπίας συ χεῖρας ὦδ', ἄναξ, τείνας.
ἐκ δεξιῆς τὸν πίνακα, Κοκκάλη, στήσον

τῆς Ὑγιῆς. μᾶ, μᾶ· καλῶν, φίλη Κυννοῖ, 20
ἀγαλμάτων· τίς ἦρα τὴν λίθον ταύτην
τέκτων ἐποίει καὶ τις ἐστὶν ὁ στήσας ;

Κυννω

οἱ Πρηξιτέλεω παῖδες· οὐχ ὀρῆς κείνα
ἐν τῇ βάσει τὰ γράμματ' ; Εὐθίης δ' αὐτά 25
ἔστησεν ὁ Πρήξωνος.

Αλφα

Ἰλεως εἶη

καὶ τοῖσδ' ὁ Παιὼν καὶ Εὐθίη καλῶν ἔργων.
ὄρη, φίλη, τὴν παῖδα τὴν ἄνω κείνην
βλέπουσαν ἐς τὸ μῆλον· οὐκ ἐρεῖς αὐτήν
ἦν μὴ λάβῃ τὸ μῆλον ἐκ τάχα ψύξειν ;
κείνον δὲ Κυννοῖ τὸν γέροντα ; 30

Κυννω

πρὸς Μοιρέων

τὴν χηναλώπεχ' ὥς τὸ παιδίον πνίγει.
πρὸ τῶν ποδῶν γοῦν εἴ τι μὴ λίθος τοῦργον
ἐρεῖς λαλῆσαι· μᾶ· χρόνῳ κοθ' ὠνθρωποι
κῆς τοὺς λίθους ἔξουσι τὴν ζόην θεῖναι.

Αλφα

τὸν Βατάλης γὰρ τοῦτον, οὐχ ὀρῆς, Κυννοῖ, 35
ὅκως Β . Β ἀνδριάντα τῆς μύττεω
εἰ μὴ τις αὐτὴν εἶδε Βατάλην, βλέψας
ἐς τοῦτο τὸ εἰκόνισμα, μὴ φωνῆς δείσθω.

Κυννω

ἔπευ φίλη μοι καὶ καλόν τί σοι δέξω
πρῆγμ' οἶον οὐχ ὥρηκας ἐξ ὅτεν ζώεις— 40
Κύδιλλ', ἰοῦσα τὸν νεωκόρον βῶσον·
οὐ σοι λέγω αὐτῇ τῇ ὧδε χῶδε χασκούση ;

μᾶ, μή τιν' ὄρην ὦν λέγω πεποίηται,
 ἔστηκε δ' ἔς μ' ὀρεῦσα; καρκίν', οὐ μὲ ζεῖς;
 ἰοῦσα, φημί, τὸν νεωκόρον βῶσον. 45
 λαίμαστρον οὐτ' ὀργῇ σε κρηγύην οὔτε
 βέβαιον εἶναι πανταχῇ δ' ἀτακτῆσαι.
 μαρτύρομαι, Κύδιλλα, τὸν θεὸν τοῦτον—
 ὥς ἔκ με καίπερ οὐ θέλουσαν οἰδήσαι—
 μαρτύρομαι, φήμ', ἔς σε. τῇ μ . . . ἡ κείνην 50
 ἔν ἣ τὸ βρέγμα τοῦτο τωγcyρος κνήσης.

Αλφα

μὴ πάνθ' ἔτοιμ', ὥς καρδίῃ θέλει, Κυννοῖ;
 δούλη 'στί, δούλης δ' ὦτα νωθρίῃ θλίβει.

Κυννω

ἀλλ' ἡμέρη γε κηπι μεζον ωθεται.

Αλφα

αὕτη σύ, μείνον· ἡ θύρη γὰρ ὥϊκται 55
 κᾶνεις' ὁ παστός· οὐχ ὀρήης, φίλη Κυννοῖ,
 οἶ' ἔργα κεῖν' ;

Κυννω

ἦν· ταῦτ' ἐρεῖς 'Αθηναίην
 γλύψαι τὰ καλὰ· χαιρετω δε δεσποινα.

Αλφα

τὸν παῖδα δὴ τὸν γυμνὸν ἦν κνήσω τοῦτον,
 οὐχ ἔλκος ἔξει, Κυννί, πρὸς γὰρ οἶ κεῖνται 60
 αἱ σάρκες οἷα θερμὰ θερμὰ πηδῶσαι
 ἐν τῇ σανίσκῃ, τῶργαρεῦν δὲ πύραγρον
 οὐκ ἦν ἴδῃ Μυέλλος ἢ Παταικίσκος
 ὁ Λαμπρίωνος ἐκβαλεῦσι τὰς κούρας
 δοκεῦντες ὄντως ἀργύρου πεποιῆσθαι ; 65
 ὁ βούς δὲ χῶ ἄγων αὐτὸν ἢ θ' ὀμαρτεῦσα

χὼ γρυπὸς οὗτος χὼ ἀνάσιλλος ἄνθρωπος
οὐκὶ ζόην βλέπουσιν ἡμερην πάντες ;
εἰ μὴ ἐδόκευν τι μέζον ἢ γυνὴ πρήσσειν
ἀνηλάλαξ' ἂν μή μ' ὁ βοῦς τι πημήνη· 70
οὔτω ἐπιλοξοί, Κυννί, τῇ ἐτέρῃ κούρῃ.

Κυννω

ἀληθίναί φίλη γὰρ αἱ Ἐφεσίου χεῖρες
ἐς πάντ' Ἀπέλλεω γράμματ', οὐδ' ἐρεῖς “ κείνος
ὦνθρωπος ἐν μὲν εἶδεν ἐν δ' ἀπηρνηθη.”

Αλφα

ἀλλ' οἱ ἐπὶ νοῦν γένοιτο καὶ θεῶν ψαύειν. 75

Κυννω

ἤπειγε θεὸς δ' ἐκείνον ἢ ἔργα τὰκείνου.

Αλφα

μὴ παμφαλήσας ἐκ δίκης ὀρώρηκεν—
ποδὸς κρέμαιτ' ἐκείνος ἐν γναφέως οἴκῳ.

Νεωκορος

κάλ' ὑμῖν, ὦ γυναῖκες, ἐντελέως τὰ ἰρά
κῆς λῶον ἐμβλέποντα, μέζον ὥς οὔτις 80
ἠρέσατο τὸν Παίηον' ἥπερ οὖν ὑμεῖς.
ἰή, ἰὴ Παίηον, εὐμενὴς εἷης
καλοῖς ἐφ' ἱροῖς ταῖσδε, κεῖ τιν' ἐκ τῶνδε
ἐᾶς, ὀπυλήται τε καὶ γενῇ σάσσε.
ἰή, ἰὴ Παίηον, ὦδε ταῦτ' εἷη. 85

Αλφα

εἷη γάρ, ὦ μέγιστε, χυγίῃ πολλῇ
ἔλθοιμεν αὐτῖς, μέζον' ἱρ' ἀγινεῦσαι
σὺν ἀνδράσιν καὶ παισί· Κοκκάλη, καλῶς
τεμεῦσα μέμνεο τὸ σκελύδριον δοῦναι

τῷ νεωκόρῳ τοῦρνιθος, ἔς τε τὴν τρώγλην
 τὸν πέλανον ἔνθες τοῦ δράκοντος εὐφήμως,
 καὶ παιστὰ δεῦσον, τᾶλλα δ' οἰκίης ἔδρη
 δαισόμεθα· κῆπὶ μὴ λάθῃ φέρειν.

90

Κοκκαλη

αὐτή

τῆς ὑγιᾶς λῶ.

Αλφα

πρόσδος· ἡ γὰρ ἱροῖσιν

ΜΕ . ΩΝΑΜΑΡΤΙΝΣΗΥΓΙΝΣΤΙΤΗΣΜΟΙΡΗΣ.

95

V

ΖΗΛΟΤΥΠΟΣ

SCENE : perhaps the town of Gerên in Lesbos.

Βίτιννα : lady—mother of Βατυλλίς.

Γάστρων, Πυρρίης, Δρήχων, Κύδιλλα : slaves.

Βιτιννα

Λέγε μοί συ Γάστρων· εἰς ὑπερκορῆς οὔτω
ὥστ' οὐκέτ' ἀρκεῖ τὰμά σοι σκέλεα κινεῖν,
ἀλλ' Ἀμφυταίῃ τῇ Μένωνος ἔγκεισαι ;

Γαστρων

ἐγὼ Ἀμφυταίην τὴν λέγεις ὀρώρηκα
γυναῖκα.

5

Βιτιννα

προφάσεις πᾶσαν ἡμέρην ἔλκεις.

Γαστρων

Βίτιννα, δοῦλός εἰμι· χρέω μοι ὅκη βούλει,
καὶ μὴ τό μεν αἶμα νύκτα χῆμέρην πῖνε.

Βιτιννα

ὅσσην δὲ καὶ τὴν γλάσσαν, οὔτος, ἔσχηκας·
Κύδιλλα, κοῦ ἔστι Πυρρίης ; κάλει μοι αὐτόν.

Πυρρικής

τί ἐστί ;

10

Βιτιννα

τοῦτον δῆσον· ἀλλ' ἔθ' ἔστηκας ;
 τὴν ἰμονήθρην τοῦ κάδου ταχέως λύσον.
 ἦν μὴ καταικίσασα τῇ σ' ὅλην χώραν
 παράδειγμα θῶ, μᾶ, μή με θῆς γυναῖκ' εἶναι·
 ἦρ' οὐκὶ μᾶλλον Φρύξ ; ἐγὼ αἰτίη τούτων,
 ἐγὼ εἰμι, Γάστρων, ἣ σε θεῖς ἐν ἀνθρώποις· 15
 ἀλλ' εἰ τότ' ἐξήμαρτον, οὐ τανῦν εὔσαν
 μῶραν Βίτινναν, ὥς δοκεῖς, ἔθ' εὐρήσεις.
 φέρων σὺ δῆσον, τὴν ἀπληγίδ' ἐκδύσας.

Γαστρων

μή, μή, Βίτιννα, τῶν σε γουνάτων δεῦμαι.

Βιτιννα

ἔκδυθι, φημί. δεῖ σ', ὀτεύνεκ' εἰς δοῦλος 20
 καὶ τρεῖς ὑπέρ σευ μνέας ἔθηκα, γινώσκειν
 ὥς μὴ-καλῶς γένοιτο τῇ ἡμέρῃ κείνῃ
 ἥτις σ' ἐσήγαγ' ὧδε. Πυρρή, κλαύσει·
 ὀρέω σε δῆκου πάντα μᾶλλον ἢ δεῦντα·
 σύγσφιγγε τοὺς ἀγκῶνας, ἔκπρισον δῆσας. 25

Γάστρων

Βίτινν', ἄφες μοι τὴν ἀμαρτίην ταύτην·
 ἀνθρωπός εἰμ', ἥμαρτον· ἀλλ' ἐπὴν μ' αὖτις
 ἔλῃς τι δρῶντα τῶν σὺ μὴ θέλῃς, στίξον.

Βιτιννα

πρὸς Ἀμφυταίην ταῦτα, μὴ μὲ πληκτίζευ,
 μεθ' ἧς σ' ἀλεῖν δεῖ καὶ ἐμον . Η . . . ΟΨΗΣΤΡΟΝ. 30

Πυρριης

δέδεται καλῶς σοι.

Βιτιννα

μὴ λάθῃ λυθεῖς σκέψαι.

ἄγ' αὐτὸν ἐς τὸ ζήτριον πρὸς Ἑρμωνα
καὶ χιλίας μὲν ἐς τὸ νῶτον ἐγκόψαι
αὐτῷ κέλευσον, χιλίας δὲ τῇ γαστρὶ.

Γαστρων

ἀποκτενεῖς, Βίτιννα μ' οὐδ' ἐλέγξασα 35
εἴτ' ἔστ' ἀληθέα πρῶτον εἴτε καὶ ψευδέα——;

Βιτιννα

ἂ δ' αὐτὸς εἶπας ἄρτι τῇ ἰδίᾳ γλάσση—
“ Βίτινν', ἄφες μοι τὴν ἀμαρτίην ταύτην.”

Γαστρων

τὴν σευ χολὴν γὰρ ἤθελον κατασβέσσαι.

Βιτιννα

ἔστηκας ἐμβλέπων συ, κοῦκ ἄγεις αὐτόν 40
ὅκου λέγω σοι ; σμῆ, Κύδιλλα, τὸ ῥύγχος
τοῦ παντορέκτεω τοῦδε, καὶ σύ μοι, Δρήχων,
ἤδη ἐφομάρτει ὅκοι σοι ἂν οὗτος ἡγήται.
δώσεις τι, δούλη, τῷ κατηρήτῳ τούτῳ
ῥάκος καλύψαι τὴν ἀνώνυμόν κέρκου 45
ὥς μὴ δι' ἀγορῆς γυμνὸς ἐὼν θεωρήται ;
τὸ δεύτερόν σοι, Πυρρίη, πάλιν φωνέω·
ὅκως ἐρεῖς Ἑρμῶνι χιλίας ὧδε
καὶ χιλίας ὧδ' ἐμβαλεῖν· ἀκήκουκας ;
ὥς ἦν τι τούτων τῶν λέγω παραστείξης, 50
αὐτὸς σὺ καὶ τὰρχαῖα καὶ τόκους τίσεις.
βάδιζε, καὶ μὴ παρὰ τὰ Μικκάλῃς αὐτόν

Κυδιλλα

ἀλλ' ἔστιν εἰκάς καὶ Γερηνί' ἐφ' πέμπτην. 80

Βιτιννα

νῦν μέν σ' ἀφήσω καὶ ἔχε τὴν Χάριν ταύτην
τὴν οὐδὲν ἔσσον ἢ Βατυλλίδα στέργω,
ἐν τῇσι χερσὶ τῆς ἐμῇσι θρέψασα.
ἐπὴν δὲ τοῖς καμοῦσιν ἐγχυτλώσωμεν
ἄξεις τότε' αμ . . λιτ . . ἑορτὴν ἐξ ἑορτῆς. 85

VI

ΦΙΛΙΑΖΟΥCAI Η ΙΔΙΑΖΟΥCAI

SCENE : probably Cyzicus.

Κοριττώ and Μητρώ : ladies. Also a servant of Coritto speaks.

Κοριττω

Κάθησο, Μητροῖ· τῇ γυναικίῳ δίφρον·
ἀνασταθεῖσαν πάντα δεῖ μὲ προστάσσειν
αὐτήν·——σὺ δ' οὐδὲν ἂν, τάλαινα, ποιήσῃς
αὐτὴ ἀπὸ σεωυτῆς· μᾶ· λίθος τις, οὐ δούλη,
ἐν τῇ οἰκίῃ μευ εἷς.

5

δουλη (aside)

ἀλλὰ τᾶλφίτ' ἦν μετρῆς,
τὰ κρίμν' ἀμιθρεῖς, κῆν τοσαῦτ' ἀποστάξῃ
τὴν ἡμέρην ὅλην σε τουθορύζουσιν
καὶ πρημονῶσαν οὐ φέρουσιν οἱ τοῖχοι.

Κοριττω

νῦν αὐτὸν ἐκμάσσεις τε καὶ ποεῖς λαμπρόν
ὅτ' ἔς τι χρήζεις τριθύεμοι ταύτῃ
ἐπεὶ σ' ἔγευσ' ἂν τῶν ἐμῶν ἐγὼ χειρέων.

10

Μητρω

φίλῃ Κοριττοῖ, τῶντό μοι ζυγόν τρίβεις·

κῆγὼ ἐπιβρύκους' ἡμέρην τε καὶ νύκτα
κύων ὑλακτέω τῆς ἀνωνύμοις ταύτης.

δουλη

ἀλλ' οὐνεκεν π . cc . . . ον ἐκποδὼν ἡμῖν 15
φθειρεσθενωβγστρω . . . μοῦνονκαὶ γλάσσαι
τὰ δ' ἄλλ' ἐορτῆς.

Μητρῷ

λίσσομαί σε, μὴ ψεύσῃ,
φίλῃ Κοριττοῖ, τίς κοτ' ἦν ὃ σευ ῥάψας
τὸν κόκκινον βαύβωνα ;

Κοριττῷ

κοῦ δ' ὀρώρηκας,
Μητροῖ, σὺ κείνον. 20

Μητρῷ

Νοσσίς εἶχεν ἡ Ἑρίννης
τριθημέρη μιν.

Κοριττῷ

μᾶ· καλὸν τι δώρημα·
Νοσσίς κόθεν λαβοῦσα ;

Μητρῷ

διαβαλεῖς ἦν σοι
εἶπω ;

Κοριττῷ

μὰ τούτους τοὺς γλυκεας, φίλῃ Μητροῖ,
ἐκ τοῦ Κοριττοῦς στόματος οὐδεὶς μὴ ἀκούσῃ
ὅσσ' ἂν συ λέξης. 25

Μητρῷ

ἡ Βιτᾶτος Εὐβούλῃ
ἔδωκεν αὐτῇ καὶ εἶπε μηδέν' αἰσθεσθαι.

Κοριττω

γυναῖκας αὐτὴ μὴ γυνή κοτ' ἐκτρίψῃ ;
 ἐγὼ μὲν αὐτὴν λιπαρεῦσαν ἡδέσθην,
 κῆδωκα, Μητροῖ, πρόσθεν ἢ αὐτὴ χρήσασθαι,
 ἢ δ' ὥσπερ εὖρημ' ἀρπάσασα δωρεῖται 30
 καὶ τῇσι μὴ δεῖ· χαιρέτω, φίλη, πολλά
 ἐεῦσα τοίῃ, χητέρην τιν' ἀνθ' ἡμέων
 φίλην ἀθρεῖτω ἐς τᾶλλα Νοσσίς· ἦν χρησθῶ
 τῇμῃ, δοκέω, μέζον μὲν ἢ γυνὴ πρήξω,
 λάβοι με δ' Ἀδρήστεια· χιλίων εὖντων, 35
 ἔν' οὐκ ἂν ὅστις σαπρός ἐστι προσθοίμην.

Μητρω

μὴ δὴ, Κοριττοῖ, τὴν χολὴν ἐπὶ ῥινός
 ἔχ' ἰθὺς ἦν τι ῥῆμα μὴ καλὸν πεύθῃ·
 γυναικός ἐστι κρηγύης φέρειν πάντα·
 ἐγὼ δὲ τούτων αἰτίῃ λαλεῦσ' εἰμί. 40
 ἢ πολλὰ τήν μευ γλάσσαν ἐκτεμεῖν δεῖται·——
 ἐκεῖνο δ' οὐ σοι καὶ μάλιστ' ἐπεμνήσθην
 “ τίς ἔσθ' ὁ ῥάψας αὐτόν ; ” εἰ φιλεῖς μ', εἶπον·
 τί μοι ἐνβλέπεις γελῶσα ; νῦν ὀρώρηκας
 Μητροῦν τὸ πρῶτον, ἢ ἐστὶν ἀβρά σοι ταῦτα ; 45
 ἐπεύχομαι, Κοριττί, μή μοι ἐπιψεύσῃ,
 ἀλλ' εἰπὲ τὸν ῥάψαντα.

Κοριττω

μα· μή μοι ἐνήχει·
 ἔρραψε Κέρδων.

Μητρω

κοῖος, εἰπέ μοι, Κέρδων ;
 δὺ εἰσι γὰρ Κέρδωνες, εἰς μὲν ὁ γλαυκός,
 ὁ Μυρταλίνης τῆς Κυλαιθίδος γείτων—— 50

Κοριττω

ἀλλ' οὗτος οὐδ' ἂν πλήκτρον ἐς λύρην ῥάψαι.

Μητρῶ

ὁ δ' ἕτερος ἐγγὺς τῆς συνοικίης οἰκέων
τῆς Ἑρμοδώρου, τὴν πλατεῖαν ἐκβάντι—

Κοριττῶ

ἦν μὲν κοτ', ἦν τις, ἀλλὰ νῦν γεγήρακε.

Μητρῶ

τούτῳ Κυλαιθίς ἢ μακαρίτις ἐχρήτο·
μνησθεῖεν αὐτῆς οἵτινες προσήκουσιν.

55

Κοριττῶ

οὐδέτερος αὐτῶν ἐστὶ τοὺς λέγεις, Μητροῖ·
ἀλλ' οὗτος οὐκ οἶδα ἢ ἐκ Χίου τις ἢ Ἐρυθρέων
ἦκει· φαλακρός, μικρός ἐστ'· ἐρεῖς εἶναι
Πρηξῖνον· ὥς δ' ἂν σῦκον εἰκάσαις σύκῳ
ἔχοις ἂν ἔτι· πλὴν ἐπὴν λαλῇ, γνώσει
Κέρδων ὀτεύνεκ' ἐστὶ καὶ οὐκὶ Πρηξῖνος.
κατ' οἰκίην δ' ἐργάζεται ἐνπολέων λάθρη·
τοὺς γὰρ τελώνας πᾶσα νῦν θύρη φρίσσει.
ἀλλ' ἔργ' ὀκοῖ' ἔστ'· ἔργα τῆς Ἀθηναίης
αὐτῆς ὀρᾶν, τὰς χεῖρας οὐκὶ Κέρδωνος,
δόξεις ἐκεῖνα· δύο γὰρ ἦλθ' ἔχων, Μητροῖ.
ἰδοῦσα, μᾶ, μευ τῶμματ' ἐξεκύμνη·
τὰ βαλλί' οὕτως ἄνδρες οὐκὶ ποιεῦσι
αὐτὰι γὰρ ὀρθὰ κοῦ μούνον τοῦτο
ἀλλ' ἢ μαλακοτῆς ὕπνος, οἱ δ' ἱμαντίσκοι
ἔρια, οὐχ ἱμάντες· εὐνοέστερον σκυτέα
γυναικὶ διφῶσ' ἄλλον οὐκ ἂν ἐξεύροις.

60

65

70

Μητρῶ

κῶς οὖν ἀφῆκας τὸν ἕτερον ;

Κοριττω

τί δ' οὐ, Μητροῖ,
 ἔπρηξα ; κοίην δ' οὐ προσήγαγον πειθοῦν 75
 αὐτῷ, φιλεῦσα, τὸ φαλακρὸν καταψῶσα,
 γλυκὺν πιεῖν ἐγχεῦσα, τάτα λάσκευσα,
 τὸ σῶμα μῶνον οὐκὶ δοῦσα χρήσασθαι ;

Μητρω

ἀλλ' εἴ σε καὶ τοῦτ' ἡξίωσ', ἔδει δοῦναι.

Κοριττω

ἔδει γάρ, ἀλλ', ακαιρον ου πρεπον τ' ειναι. 80
 ἦλθεν γὰρ ἡ Βιτᾶτος ἐν μέσῳ δούλῃ.
 αὕτη γὰρ ἡμέων ἡμέρην τε καὶ νύκτα
 τρίβουσα τὸν ὄνον σκωρίην πεποίηκεν
 ὅκως τὸν ἐωυτῆς μὴ τετρωβολο . ΚΟΨΗΙ.

Μητρω

κῶς δ' οὗτος εὔρε πρόσ σε τὴν ὁδὸν ταύτην, 85
 φίλῃ Κοριττοῖ ; μήδε τοῦτό με ψεύσῃ.

Κοριττω

ἔπεμψεν αὐτὸν Ἀρτέμις ἡ Κανδάτου
 τοῦ βυρσοδέψεω, τὴν στέγην σημήνασα.

Μητρω

δει σ' εἰ μὲν Ἀρτέμις τι καινὸν εὐρήσει
 πρόσω ποεῦσα τὴν προκυκλιην θαλ Ν . 90
 ἀλλ' οὖν τότ' οὐκὶ τοὺς δύο εἶχες ἐκλῦσαι ;
 ἔδει πυθέσθαι τὸν ἕτερον τίς ἢ ἐκδοῦσα.

Κοριττω

ἐλιπάρευν, ὁ δ' ὤμοσ' οὐκ ἂν εἰπεῖν μοι.

Μητρῷ

λέγεις ὁδόν μοι· νῦν πρὸς Ἀρτέμιν εἶμι,
 ὅκως ὁ Κέρδων ὅστις ἐστὶν εἰδέω ἴγῳ. 95
 ὑγίαινεμ λαιματ . . . χωρεῖ
 ημι . . φ στί.

Κοριττῷ

τὴν θύρην κλείσον,
 αὕτη σύ, το λι κήξαμιθρήσαι
 δια ες διεισιτῶν τε αἰρεῶν
 αὕτη οὐ γὰρ ἀλλαπορθε . . . 100
 ὦρν . . θ αἰκὴν τρέφῃ τις ἐν κόλπῳ.

VII

CKYTEYC

SCENE : a shoemaker's shop (in Cyzicus ?)

Κέρδων : the shoemaker. Πιστός, Δρίμυλος : slaves.

Ἀρτέμις (?), Μητρώ, Ἀρτακίνη (?) : customers of Cerdon.

Κέρδων, ἄγω σοι τάσδε τὰς δεσποίνας ἦν
τῶν σῶν ἔχης αὐτῇσιν ἄξιον δέξαι
χειρέων νοῆρες ἔργον· οὐ μάτην, Μητροῖ,
ἐγὼ φιλέω σε.

Κερδων

ταῖς γυναιξὶν οὐ θήσεις
τὴν μέζον' ἔξω σανίδα ; Δριμύλω φωνέω. 5
πάλιν καθεύδεις ; κόπτε, Πιστέ, τὸ ρύγχος
αὐτοῦ μέχρ' ἵπνον ὑπνόν ἐκχέη πάντα·
μᾶλλον δὲ τὴν ἄκανθαν
ἐκ τοῦ τραχήλου δῆσον
κίνει ταχέως τὰ γούνατ 10
. ΡΙΒΕΙΝΨΟΦΕΥΝΤΑΝΟΥΘ ΟΥΤΩΝΔΕ
Ν . ΝΕΚΜΙΝΑΥΤΗΝΛΕ ΥΝΕΙC
Κ ΤΗ ΨΗΣΩ
ΕΖ ΠΙCΤ ΖΑC
ΠΥ . ΓΙΔΑΜΗΤΗΝΩΔ Ν 15
τὰ χρήσιμ' ἔργα τοῦτ ΟC
ταχέως ἔνεγκ' ἄνω ΡΟΙ

οἷ' ἔργ' ἐπόψεσθηςυχῆ ON
 ΤΗΝΑΜΒΑΛΟΥ . ΗΝΟΙ ΡΩΤΟΝ
 ΜΗΤΡΟΙΤΕΛΕΩΝΑΡΗ ΩΝ ἶχνος 20
 θηεῖσθε χυμεῖς, ὦ γυναῖκες· ἡ πτέρνη
 ὀρήθ' ὅκως πέπηγε ΟΙC
 ΕΞΗΙΤΩΤΑΙΠΑΣΑΚ ΩC
 τάδ' οὐκὶ κάλ' ὡς ἄλλα πα C
 τὸ χρώμα δ' οὕτως ΔΟΪΗ 25
 ΕΡΙΧΑΝΑΣΘ ἑπαυρέσθαι
 ὅτέφ' δ' ἴσον χρώμα
 ΟΚΟΥΔΕ κηρὸς ἀνθήσει
 ΤΡΕΪC ἔδωκε Κανδάτης
 τοῦτο χῆτερον χρώμα 30
 μὴ πάνθ' ὅς ἐστιν . . Δ
 Τ ΒΑΔΙΖΕΙΝ
 οὐδ' ὅσον ῥοπήν ψεύδος
 ΕΡΔΩΝΙ μὴ βίου ὄνησις
 ΩΝ γίνοιτο καὶ χάριν πρὸς με 35
 ΡΑΛΛΑ μεζόνων ἤδη
 ΚΕΡΔΕΩΝ ὀριγνῶνται
 ΤΑΘΡΑ τῆς τέχνης ΗΜΩΝ
 ΤΟC ΔΕ δειλαίνην οἰζύν
 ΕΩΝ νύκτα χῆμέρην θάλπω 40
 ΟΝ ἄχρις ἐσπέρης κάπτει
 ΟΡΘ . ΟΝΟΥΔΟΚΕΩ . . CON
 ΤΑΜΙΚΡΩΝΟC . . ΗΡΙΘΥΠ
 κοῦπω λέγω τρεῖς καὶ δέκ CΚΩ
 ὀτεύννεκ', ὦ γυναῖκες ΔΡ 45
 ΟΙΚΗΝΥΗΙΖΟΥ . ΤΟΥΤΟΜΟ
 ΦΕΡΕΙΦΕΡΕΙCΤΙΤΑΛΛΑΔ ΤΑΙ
 ὅκως νεοσσο ΤΑΣΚΗΧΩΝΑΣΘΑΙ . . ΝΤΕC
 ἀλλ' οὐ λόγων γάρ, φασί, ἡ ἀγορὴ δεῖται
 χαλκῶν δὲ ταγτην . . ΥΜΙΝΑ . . ΔΝΗΗ Μητροῖ 50
 τὸ ζεῦγος. ἕτερον χῆτερον μάλ' ἐξοίσει
 ἔστ' ἂν ΠΕΙCΘῆΤΕ . . . ΕΤΕΙ ψευδέα
 Κέρδωνα· τὰς μ οὐκ εἶδες πάσας.
 ἔνεγκε, Πιστέ, ΝΗΘΕΙCΑ

ὑμέας ἀπελθεῖν, ὦ γυναῖκες, εἰς οἶκον· 55
 θεήσεσθε δ' ὑμεῖς γένεα ταῦτα παντοῖα
 Σικυνώνια, Ἀμβρακίδια, νοσσίδες, λείαι,
 ψιττάκια, κανναβίσκα, βαυκίδες, βλαῦτται,
 Ἰωνίκ', ἀμφίσφυρα, νυκτιπήδηκες,
 ἀκροσφύρια, καρκίνια, σάμβαλ', Ἀργεῖαι, 60
 κοκκίδες, ἔφηβοι, διάβαθρ'· ὦν ἐρᾷ θυμός
 ὑμέων ἐκάστης εἶπαθ' ὥς ἂν αἰσθησθ' ὥς
 σκυτέα γυναῖκες καὶ κύνες βιβρώσκουσιν.

Μητρῷ

κόσου χρεῖζεις ; κεῖν' ὃ πρόσθεν ἥειρας 65
 ἀπεμπόλη τὸ ζεύγος, ἀλλὰ μὴ βροντῶν
 αὐτὸς σὺ τρέψῃς μέζον' ἐς φυγὴν ἡμέας.

Κέρδων

αὐτὴ σὺ καὶ τίμησον εἰ θέλεις αὐτό,
 καὶ στήσον ἥς κοτ' ἐστὶν ἄξιον τιμῆς.
 ΙΤΟΥΤΟ ΓΑΡΟΥΣΕΡΗΔΙΩΝ
 ΔΕΥΤΕΩΝ, γύναι, τῶληθές· ἣν θέλῃς ἔργῳ 70
 ἐρεῖς τι· ναὶ μὰ τήνδε τὴν τεφρὴν κόρσῃ
 ἐφ' ἥς ἀλώπηξ νῦν εἷ ε
 τάχ' ἀλφίτηρον ε . . . α . . . α κινεῦσι.

Ἑρμῇ, σὲ Κέρδων καὶ σέ, Κερδίη, ἂν πείθοι.
 ὥς ἦν τι μὴ νῦν ἡμῖν ἐς βόλον κύρσῃ, 75
 οὐκ οἶδ' ὅπως ἄμεινον ἢ κύθρη πρήξει.

τί τουθορύζεις κοῦκ ἐλευθέρῃ γλάσση
 τὸν τίμον ὅστις ἐστὶν ἐξεδίφησας ;

Κέρδων

γύναι, μιῆς μνῆς ἐστὶν ἄξιον τοῦτο

τὸ ζεῦγος, ἣ ἄνωθ' ἣ κάτω βλέπεις· χαλκοῦ 80
ρίνημα δῆκοτ' ἐστὶ τῆς Ἀθηναίης.

ἔων εὐμενῆς αὐτῆς ἂν οὐκ ἀποστειξαις.

μάλ' εἰκότως σευ τὸ στεγύλλιον, Κέρδων,
πέπληθε δαψιλέων τε καὶ καλῶν ἔργων.
φύλασσε καλῶς αὐτά· τῇ γὰρ εἰκόστη 85
τοῦ Ταυρεῶνος ἡ Ἑκάτη γάμον ποιεῖ,
καὶ τῇ Ἀρτακήνῃ χυποδημάτων χρεῖη·
τάχ' οὖν ταλη . . . γσι σὺν τύχῃ πρὸς σε,
μᾶλλον δέ, πάντως· ἀλλὰ θύλακον ῥάψαι
τὰς μνέας ὅκως σοι μὴ αἰ γαλαῖ διοίσουσι. 90

ἦν ἡ Ἑκάτη ἔλθῃ, μνῆς ἔλασσον οὐκ οἶσει.

Κέρδων

ἦν, τῇ, Ἀρτακήνῃ.

πρὸς τὰδ' εἰ θέλεις σκέπτειν·
οὐ σοὶ διδωσιν ἡ ἀγαθὴ τύχη, Κέρδων,
ψαῦσαι ποδισκῶν ὧν πόθοι τε κῆρωτες
ψαύουσιν ἀλλ' οἷς κνῖσα καὶ κακὴ λώβη. 95
ὥστ' ἐκ μὲν ἡμέων λώϊον σεωυτοῦ πρήξεις·
ταύτῃ δὲ δώσεις κεῖνο τὸ ἕτερον ζεῦγος.
κόσου πάλιν ; πρήμηνον ἀξίαν φωνὴν
σεωυτοῦ.

Κέρδων

στατῆρας πέντε· ναὶ μὰ θεοὺς φοιτᾷ
ἡ ψάλτρι' Εὐετῆρις ἡμέρην πᾶσαν 100

λαβεῖν ἀνέγους, ἀλλ' ἐγὼ μιν ἐχθαίρω
 κῆν τέσσαράς μοι δαρικούς ὑπόσχηται,
 ὅτε ὅτε κέν μευ τὴν γυναῖκα τωθάξει
 κακοῖσι δέτροις.

ΕΙ ΧΡΕΙΗ

φέρ' εὐλαβοῦ τωπτριω δούναι 1105
 καὶ ταῦτα καὶ ταῦτ' δαρεικῶν
 ἔκητι Μητροῦς τῆσδε δ' ΕΙ . . .

Κερδων

. ΝΑΙΤΟΜΕΛΑΣΑΙΣΑΝ

ΕΟΝΤΑΛΗΘΙΝΟΝΕΣΘΕΟΥΣΑΝΑΤΗ

ἔχεις γὰρ οὐκὶ γλάσσαν ἡδην ἡδὲ λθιν 1110
 τῶν θεῶν ἐκεῖνος οὐ μακρὴν ἀφέστηκεν
 ὅτε σὺ χεῖλεα νύκτα χημέρην οἶγνυς.

φέρ' ὧδε τὸν ποδίσκον· εἰσιν ὅς θήσει.

Κερδων

πάξ· μήτε προσθῆς μήτ' ἀπ' οὖν ἔλῃ μηδέν·
 τὰ καλὰ πάντα τῆς καλῆσιν ἀρμόζει. 1115
 αὐτὴν ἐρεῖς τὸ πέλμα τὴν Ἀθηναίην
 τεμεῖν. δὸς αὐτῇ καὶ σὺ τὸν πόδα· ψωρῇ
 ἄρηρεν ὅπλη βούς ὁ λακτίσας ὑμέας
 εἴ τις πρὸς ἶχνος ἠκόνησε τὴν σμίλην.
 οὐκ ἂν Κέρδωνος ἐστίη τοῦτο 1120
 τοῦργον σαφέως ἔκειτ' ἂν ὡς σαφέως κεῖται——
 αὕτη σύ, δώσεις ἐπτα δαρικούς τοῦδε,
 ἢ μέζον ἵππου πρὸς θύρῃ κιχλίζουσα.——
 γυναῖκες, ἣν ἔχητε χητέρων χρεῖην
 ἢ σαμβαλίσκων ἢ ἂ κατ' οἰκίην ἔλκειν 1125

εἴθισθε, τήν μοι — ὣδε δεῖ πέμπειν.
 σὺ δ' ἦκε, Μητροῖ, πρὸς με τῇ ἐνάτῃ πάντως
 ὄκως λάβης καρκίνια· τὴν γὰρ οὖν βαίτην
 θάλπουσαν εὖ δεῖ δολοφρονεῦντα καὶ ῥάπτειν.

VIII

ENYPTNION

*Αγστηθι, δούλη΄ Ψύλλα, μέχρῃς τεῦ κείσει
 ῥέγχουσα, τήν δὲ χοῖρον αὐονή δρύψει ;
 ἢ προσμενεῖς συ μέχρῃς ^{ἔν} ἥλιος θάλψει /
 [τὸν κῆδὸν ἐδδύς; κῶς, δ' ἄτρυντε, κοῦ κάμνεις
 5 [τὰ πῆεν ῥὰ κνῶδδουδ'; αἰ δ' ἐ νύκτες ἐννέωσαι.
 [ἄδτηθι, γημί, καὶ ἄγον, εὐθέλεες, λύχρον
 [καὶ τήν ἄναυλον χοῖρον ἐς νομήν πέμφσον].
 [τὸν] θρυζε καὶ κνῶ, μέχρῃςθεν παθαδτῶδα
 [τὸ βρέχ]μα τῷ δκίπωνι μαλθακὸν θῶμαι.
 10 [βει]λή Μεγαλλί, καὶ σὺ Λάτμιον κνῶδδεις;
 [οὐ] τὰ ἐρῆα δε τρύχ[ου]διν; ἀλλὰ μὴν δτείμμ[α]
 [ἐ]π' ἐρῆ δ' ῥόμε[δθ]α. β[α]ί[δ] ^{β[α]ί[δ]ς ἀμελεῖται} οὐχ ἤμιν (θιδα)
 [ἐν] τῇ τοῖ κί[θ] ἐτι, μα[θ]ρ[ο]ς ἐρῶν. δειλή, μαλλὸς εἰσίνω θ
 [ἄ]δτηθι. [τ]οῦτ' ἐρόν. . . . εἰθ' εἰσεῖς Ἀντῶ,

fragm. 6

[οὐ] ποτ' ἐκλείψει
 [ἐ]ρόν] κλέος, καὶ Μοῦδαρ ἢ μ' ἐπσα κῆμναι
 [ἐ]λ[ε]γ' ἐξ ἐάμβυν, ἤμε δευτέρη γν[οῦ]δα
 [καλῶ]ς μεθ' Ἰππώνακτα τὸν πάλας κεινόν
 [τ]ὰ κύλα' ἀεὶ δειν Ξουδίδαις ἐπ' ἐόνδιν]

ΑΠΟΝΗCΤΙΖΟΜΕΝΑΙ

NOTES

I

Προγκκλίς: ἡ προμνήστρια Hesychius. Προμνήστρια is there a correction of Musurus for ^ἡμνήστρια.

1. This beginning may be compared with that of Theocritus xv.

7. It would be possible to put *ἔστιν Γυλλίς, ἀμμία Γυλλίς* in the mouth of Gyllis herself, but it is perhaps better to take it as an exclamation of Metriche on seeing her friend. *ἀμμία: μήτηρ, τροφός* Hesychius.

8. 'Take yourself off.'

11. Observe *οὐδ' ὄναρ* in an affirmative sentence.

15. That the lost letters are to be so supplied as to give *μυῖ' ὄσον* in the text is almost proved by the corruption *μυῖος ὦν* in Stobaeus. Whether *μυῖ' ὄσον* or the marginal variant *μῦς ὄσον* is right, can hardly be definitely settled.

16. "The shadow (of death) stands by."

19. 'Young women can do better than banter.'

20. "Do not excite yourself."

25. "He has drunk of a new (well)," *i.e.* 'he is no longer true to you.' This proverb, like others in Herondas, is not recorded in the Paroemiographi. The feminine *καινῆς* is due to *πηγῆς* understood. Of the two corrupted adscripts in the margin the one probably represents *γυναικός* and the other *κύσας*.

26. Does *οἶκος τῆς θεοῦ* refer to the temple of Aphrodite in Alexandria in which Berenice received half the honour paid to the goddess? Herondas would tolerate *ὁ οἶκος*, if necessary.

27. "Quot sunt aut fiunt." Compare Theocritus xvii. 81 of the cities of Egypt—

οὐδέ τις ἄστεα τόσσα βροτῶν ἔχει ἔργα δαέντων.

28. Boeckh, "Die Staatshaushaltung der Athener," i. 3 is quite prepared to believe Appian's (Hist. Rom. Proem. 10) estimate of the enormous wealth of the Ptolemaic kings of the third century B.C. Compare Theocritus xvii. 95 of Ptolemy Philadelphus—

δλβω μὲν πάντας καταβρίθαι βασιλῆας·

τόσσον ἐπ' ἡμαρ ἕκαστον ἐς ἀφνέον ἔρχεται οἶκον

πάντοθε.

30. This was the demesne of the temple raised by Ptolemy II. to his sister and wife Arsinoë. Divine honours were there paid to him also after his death, he and his wife being worshipped as *θεοὶ ἀδελφοί*.

It appears to me almost certain that investigation will prove that the *ὁ βασιλεύς* here is Ptolemy Euergetes.

31. The reference is to the rich products of Egypt. Theocritus xvii.—

ἀλλ' οὔτις τόσα φύει δσα χθαμαλὰ Αἴγυπτος,
Νεῖλος ἀναβλύζων διερὰν δτε βώλακα θρύπτει.

37. In *θάλλειν τὸν δίφρον* here and line 76 we have a like notion implied as in the proverbial *γυναικὸς πυγή*. Paroemiographi Graeci i. p. 392.

ΓΥΝΑΙΚΟΣ ΠΥΓΗ: ἐπὶ τῶν ἀργῶν ἢ δτι οἶκοι γυναῖκας μένειν χρή.

52. For the more ordinary *τοὺς ἀγενεῖους*.

60. "Has your name ever on his lips." ἀγκαλίζει = ἀνακαλίζει.

62. 'Become for the moment *ιερόδουλος* of Aphrodite.'

68. 'You have no cause to deplore Mandris,' *that is* 'to treat him as dead.' Cp. ll. 43 ff. where very likely in the mutilated lines Gyllis suggests that Mandris was drowned in a storm at sea.

71. I do not know if this proverb and the following are found elsewhere. They do not occur in the Paroemiographi. The corruption of *ἐξεπαιδεύθην* is of course due to the *ἐπήκουσα* at the end of the preceding line.

78. 'But the world tells me that Gyllis is not of the sort to call for my speaking in this way.'

79. The adscript is corrupt, but most likely was originally *γλεῦκος*, being an explanation either of the whole drink here prepared or of some ingredient of it.

89. It looks as though daughters of Metriche are here referred to.

II

23. The chief emphasis is on *σαπράς*. The meaning of *ἐλκειν* here is perhaps best explained by vii. 125. It implies that the shoes are loose on the feet. Pollux vii. 85 ἀσκέρα: ὑπόδημα λάσιον χειμῶνι χρήσιμον. Bekkeri Anecdota 452. 9 ἀσκέραι: ὑποδήματα Ἀττικά.

28. Compare the proverb *ἐξ ἑνὸς πηλοῦ*.

31. We may take *καλυπτῆρες* in the sense of 'protectors,' or perhaps it is a metaphor from the tiles (*καλυπτῆρες*) which projected from the surface of the roof to close the junctions of the flat tiles. In the latter case, it would correspond to our slang expression 'top-sawyers.'

38. With the name we may compare *Ἀρτίμας*, the name of a Persian satrap in Lydia mentioned in Xenophon's *Anabasis* vii. 28. 25.

42. The words *καὶ σὺ τὴν ὀπὴν κ.τ.λ.* are addressed to the attendant in charge of the clock.

44. "For fear both that he (the clerk) say something irrelevant and Thales get this much of my speech to the good."

55. Compare the proverb *Ἀγρὸς ἢ πόλις* which is explained Paroemio. Graeci ii. 11 ἀγρὸς ἢ πόλις: ἐπὶ τῶν παρανομούντων. Ἐπίχαρμος· ἀγρὸν τὴν πόλιν ποιούσιν.

57. The only town with this sort of ending known to me is *Ἀνδειρα* in the Troad.

61. Photius s.v. παροιμία: λόγος ὠφέλιμος, καταχρηστικῶς δὲ πᾶν τὸ παροδικὸν διήγημα· οἶμος γὰρ ἢ ὁδός. Hesychius s.v. παροιμία: βιωφελὴς λόγος· [λόγος] παρὰ τὴν ὁδὸν λεγόμενος ὁλον παροδία· οἶμος γὰρ ἢ ὁδός.

62. Paroemiographi Graeci i. 139 ὅσα μῦς ἐν πίττῃ: αὕτη ἡ παροιμία εἴρηται ἐπὶ τῶν νενικηκότων τοὺς ἀνταγωνιστὰς διὰ πολλοῦ πόνου.

64. The word *μοῖραν* which has been replaced by *μισθόν* in the text is really an adscript to *τρίτην*. Battarus lives in a *συνοικία*.

65. "All that lies inside the door is open to view."

73. A line which will give much trouble. Should we read *βρένθος* for *βρέγκος*? The word which furnishes us with *βρενθύεσθαι* evidently suits this passage.

79. "You are as fond of your furniture as of Myrtale; I burnt your furniture—give me Myrtale, and I shall make good your loss in furniture."

84. Perhaps *ἐν δ' ἔστ' ἔτ'*, *ἀνδρες* would be better.

95. See Strabo 653 6.

100. The proverb is *Φρύξ ἀνὴρ πληγὴς ἀμείνων*. The *ἀνὴρ* has an odd effect seeing that a *Φρύξ* was not taken for a man at all, or for that part, for a woman either. Cp. v. 13 *infra*. The name is constantly used of worthless creatures of all sorts.

III

That the scene of this mime is laid in Cyzicus may perhaps be inferred from the mention of *ἡμαιθα* and from the circumstance that the school holidays are the days sacred to Apollo, seeing that Cyzicus, the legendary founder of the town, is said to have been the son of Apollo, Photius' *Bibliotheca* 139^a 25 ff. This latter argument, however, loses much of its force if we remember that the days sacred to Apollo would be naturally holidays in schools anywhere. But it also accords with placing the scene in Cyzicus that the proverb *τῇ Ἀκέσῳ σεληναίῃ* is used. Neleus or Neileus, whose pilot Acesias is said to have been, was the founder of Miletus, and Cyzicus was originally a colony from Miletus. See Clinton's *Fasti Hellenici* i. p. 114.

3. "Thrash him to within an inch of his life." Compare vi. 37 *infra*; also Babrius 95 35—

*τὰ μικρὰ πείθει τοὺς ἐν ἐσχάταις ὥραις ·
ψυχὰς δ' ἐν ὀφθαλμοῖσι τῶν τελευτώντων.*

a passage wrongly explained in my edition. Professor Otto Crusius has since shown the meaning. "Morientis animam per os vel nasum effugere volgo credebatur apud antiquos. Cf. praeter locos satis notos Anacreont. 29. 7 *κραδίῃ δὲ ῥινὸς ἄχρις ἀνέβαινε κὰν ἀπέσβην*, Petron. 62 *mihi animam in naso esse etc. etc.*"

7. If the reading is sound, this must mean 'It becomes of greater importance where etc.' Boys were sent to the *γραμματιστής* when they were about seven years old.

9. The *γραμματιστής* was quite distinct from the *γραμματικός*. He taught the three R's. Suidas s.v. *ΓΡΑΜΜΑΤΙΣΤΗΣ*: *ὁ τὰ πρῶτα στοιχεῖα διδάσκων*. *Γραμματισταί* were very ill paid and much looked down upon—*ἦτοι τέθνηκεν ἢ διδάσκει γράμματα*. Lucian *Menipp.* 17 *ἦτοι ταριχοπωλοῦντες ὑπ' ἀπορίας ἢ τὰ πρῶτα διδάσκοντες γράμματα*.

Schoolmasters were paid monthly at this time. Theophrastus, *Charact.* 30. p. 157. Lucian *Hermot.* 80. *ἀπαιτῶν γὰρ παρά τινος τῶν μαθητῶν τὸν μισθὸν ἡγανάκτει λέγων ὑπερήμερον εἶναι καὶ ἐκπρόθεσμον τοῦ ὀφλήματος δὲ ἔδει πρὸ ἐκκαίδεκα ἡμερῶν ἐκτετικέναι τῇ ἔνῃ καὶ νέᾳ· οὕτω γὰρ συνθέσθαι*.

11. The word *παίστρη* is not known elsewhere than here and in 64 *infra*. It appears to mean 'gambling.'

12. The older *φόρτακες* was replaced in the new comedy and later Greek by *προῦνικοι*. Pollux vii. 132 *φόρτακας ἢ παλαιὰ κωμῳδία τοὺς ἀχθοφοροῦντας ἐκ τοῦ ἐμπορίου καλεῖ· τὸ δὲ ξύλον ἐφ' οὗ τὰ σκεύη κατηρτημένα ἔφερον σκευοφορεῖον ὑπὸ Πλάτωνος ἐν Διτ' Κακουμένῳ ὠνόμασται. οἱ δὲ καὶ προῦνίκους τοὺς μισθωτοὺς οἱ νέοι κωμῳδοδιδάσκαλοι ἐκάλουν· τὸ δὲ ὄνομα Βυζάντιον ἦν ὅθεν καὶ Βυζαντίους αὐτοὺς ἀπεκάλουν, οἱ δὲ κωλωνίτας κ.τ.λ.*

14. Metrotime waxes her son's 'slate.'

16. This seems to mean that the slate is thrown between the wall and the bed.

19. The metre requires *δορκάδες* here as in l. 63 infra. The form is rather shortened from *δορκαλίδες*, like *ἀστριες* and *ἀστριχοι* from *ἀστράγαλοι*, than simply a misuse of the plural of *δορκάς*. The following words will give trouble.

21. The correction *καὶ τῇ κύθρῃ* rests upon the belief that *ληκύθῳ*—an adscript explaining *κύθρῃ*—was wrongly substituted for it in the text.

24. Whether *Μάρωνα* has any particular significance or no, the point of the passage is in the *Σίμωνα*. It may be that the reference is to *Σίμων*, the name of a throw in gambling (Pollux vii. 204 ff.), or else the explanation is, that the boy will think of nothing but his friends, the *προδνικοι* and *δρηπέται*, and spells the name of one of them.

30. The boy is asked to explain the meaning of *παιδισκος*. In dumb-show he makes it out to mean just the opposite to its real sense.

32. "An old man, both deaf and blind, he sifts grain with a riddled sieve." If my conjecture will hold, the meaning of line 33 is that the boy acts the part of an old man stooping over a sieve.

35. It is impossible to say whether we should read here a proper name *Τάλης* (or *Τάλη*) or a vocative *τάλας*, addressed to the boy.

43. The schoolmaster takes the mother's meaning to be that she is afraid that the boy will hurt himself.

45. Hesychius *ἩΜΑΙΘΟΝ*: *ἡμιωβόλιον*. *διώβολον παρὰ Κυζικηνοῖς*. Roof tiles were very much larger than ours and might well cost six obols each.

47. In the *συνοικία* several families lived under the same roof. There appears generally to have been a *περίδρομος* or open space round each *συνοικία*. Compare Pollux vii. 125 and ix. 19.

49. If we read *ὥστε μὴδ' ἰδόντας κινῆσαι* the meaning is "so that even when they have seen him they do not budge," or else "so that he does not worry them even when they see him."

50. "And see how he has peeled all the bridge of his nose in a wood as if he were a creel-man of Delos spending his weary life on the sea." The mode of fishing with *κύρτοι* or *κύρται* is explained at great length by Oppian.

53. The seventh and the twentieth days of each month were sacred to Apollo. See Lobeck's *Aglaophamus* i. p. 432 and p. 433. Hesiod *Ἔργα καὶ Ἡμέραι* 770—

ἐβδόμη ἱερὸν ἡμαρ·

τῇ γὰρ Ἀπόλλωνα χρυσάορα γείνατο Λητώ.

Also a scholiast on Aristophanes *Plutus* 1126 *ἔξω τῶν ἐορτῶν ἱερὰ τινες τοῦ μηνὸς ἡμέραι νομίζονται Ἀθήνησιν θεοῖς τισίν, οἷον νομηνία καὶ ἐβδόμη Ἀπόλλωνι κ.τ.λ.* Diogenes Laertius *Plat.* 2 *ἐβδόμη καθ' ἣν Δήλιοι τὸν Ἀπόλλωνα γενέσθαι φασίν.* Eustathius 1908. 53 *Ἀπόλλωνος γὰρ ἱερὰ πᾶσα νομηνία καθὰ ἣ τοῦ σεληνιακοῦ μηνὸς ἐβδόμη ὡς γενέθλιος Ἀπόλλωνος.* It is probable that it is because the twentieth was sacred to Apollo that Hesiod says *Ἔργα καὶ Ἡμέραι* 792—

Εἰκάδι δ' ἐν μεγάλῃ πλέφῃ ἡματι ἱστορα φῶτα

γείνασθαι· μάλα γὰρ τε νόον πεπυκασμένος ἔσται.

Etymologicum Magnum 297. 58 *εἰκάδιος*: *ἀπὸ τοῦ εἰκάς, εἰκάδος, Εἰκάδιος· ἔστι δὲ ὄνομα κύριον. ἐν τῇ εἰκάδι τοῦ μηνὸς ἐορτὴ ἐπετελεῖτο τῷ Ἀπόλλωνι, καὶ ἐλέγετο ἡ ἱερεῖα Εἰκάς. ἐπειδὴ οὖν ἐν ταύτῃ τῇ ἐορτῇ ἐγεννήθη λέγεται Εἰκάδιος.*

54. Another word unknown elsewhere—*ἀστροδιφέων*.

55. The long vacation is evidently meant here.

61. This proverb is referred to more than once in the *Paroemiographi*

and Lexicographers, but there is only one place in which it is explained as bearing the meaning at first sight required here, viz. Diogenian Centuria vi. 30 ΛΑΚΩΝΙΚΑς ΣΕΛΗΝΑς: ἐπὶ τῶν ἀμφιβόλως συνθήκας ποιουμένων· οὗτοι γὰρ βοήθειαν αἰτούμενοι ἀνεβάλλοντο, τὴν σελήνην προφασίζόμενοι· Ἀκεσσαίου σελήνη τὸ ἐναντίον. On the other hand, in id. i. 57 we find ἈΚΕΣΑΪΟΥ ΣΕΛΗΝΗ: ἐπὶ τῶν εἰς χρόνον ἀναβαλλομένων πρᾶξαι τι. ἦν δὲ κυβερνήτης δὲ ῥάθυμος ὧν ἔλεγε διὰ παντὸς ἀναμένειν σελήνην ἵνα ἐν φωτὶ ὁ πλοῦς αὐτῷ γίνηται. Photius and Suidas (3548 A) evidently borrowed from a common source. The former has τὴν ἈΚΕΣΑΪΟΥ ΣΕΛΗΝΗΝ: παροιμία· λέγεται δὲ ἐπὶ διαμενόντων καὶ πολλάκις βραδυνόντων. ἦν δὲ Νείλεω κυβερνήτης ὁ Ἀκεσαῖος. We might make this meaning suit the passage by reading

οὐ ταχέως τοῦτον
ἀρεῖτ' ἐπ' ὤμου; τῇ Ἀκέσσει σεληναίῃ;

in which case the words would be an impatient exclamation of Lampriscus because the slaves did his bidding too slowly.

64. Another crux. Perhaps the initial letters conceal the reading Ἀστράβοκος or Ἀστρόβοκος ὥσπερ when the name would be that of some famous player with the δορκάδες. Τὰς ῥάβδον ὥσπερ might also stand. "He knows them as well as he knows the birch." In this case, the words must be assigned to Metrotime, and οἶδε be read.

68. There does not seem to be any other passage known in which σκυλος has other than a short penultimate. Yet the reading seems sound.

71. Here and in the next line Cottalus seems to use childish perversions of proper names. The first reading of the papyrus supports Πρίσκε here.

75. If the reading is sound the last words must mean "not even to get rid of you."

76. As in other passages of Herondas μῦς seems here to mean 'lash' or 'whip.'

87. Though Coccalus only is named, all are addressed in μέθεσθε.

89. The phrase ποικιλώτερος ὕδρης is not used here in its proverbial sense. Diogenian vii. 69 ΠΟΙΚΙΛΩΤΕΡΟΣ ὙΔΡΗΣ: ἐπὶ τῶν δολερῶν.

90. "And I must take him——" Metrotime: "Even over his book give the creature twenty more, full measure."

96. It is tempting to take συμποδῶ as a corruption of συμπεδῶ and to regard the δὲ πηδεῦντα as desperate, but there is nothing wrong with a formation σύμπους, and perhaps we should read συμποδ' ὧδε πηδῶντα "thus all athrob with feet fast-bound."

IV

It is not easy to refrain from placing the scene of this piece in the Asclepiæum in the suburbs of Cos. Strabo 657 ἐν δὲ τῷ προαστείῳ τὸ Ἀσκληπιεῖδον ἐστὶ, σφόδρα ἐνδοξον καὶ πολλῶν ἀναθημάτων μεστόν, ἐν οἷς ἐστὶ καὶ ὁ Ἀπέλλου Ἀντίγονος· ἦν δὲ καὶ ἡ ἀναδυομένη Ἀφροδίτη ἥ νῦν ἀνάκειται τῷ θεῷ Καίσαρι ἐν Ῥώμῃ, τοῦ Σεβαστοῦ ἀναθέντος τῷ πατρὶ τὴν ἀρχηγέτιν τοῦ γένους αὐτοῦ. φασὶ δὲ τοῖς Κῳοῖς ἀντὶ τῆς γραφῆς ἑκατὸν ταλάντων ἀφῆσιν γενέσθαι τοῦ προσταχθέντος φόρου. φασὶ δὲ Ἱπποκράτην μάλιστα ἐκ τῶν ἐνταῦθα ἀνακειμένων θεραπειῶν γυμνάσασθαι τὰ περὶ τὰς διαίτας.

1. Strabo 437 ἡ μὲν Τρίκκη ὅπου τὸ ἱερόν τοῦ Ἀσκληπιοῦ τὸ ἀρχαιότατον καὶ ἐπιφανέστατον κ.τ.λ.

2. Strabo 374 αὕτη δ' οὐκ ἄσημος ἡ πόλις καὶ μάλιστα διὰ τὴν ἐπιφάνειαν τοῦ Ἀσκληπιοῦ θεραπεύειν νόσους παντοδαπὰς πεπιστευμένου καὶ τὸ ἱερόν πλήρες ἔχοντος αἰετῶν τε καμνόντων καὶ τῶν ἀνακειμένων πινάκων ἐν οἷς ἀναγεγραμμέναι τυγχάνουσιν αἱ θεραπείαι καθάπερ ἐν Κῳ τε καὶ Τρίκκῃ.

6. The form Ἡρώ may be either a mistake for Ἡρώη which is metrically legitimate here, or else it is like Παυκή a vulgar shortening of the full name.

10. That is, θεοὶ σύμβουλοι.

11. The phrase αἰκίης ταίχων κήρυκα is very odd, but is probably a sound reading. I seem to remember the form ἐπίδορτα for ἐπιδόρτια as used elsewhere, but I cannot find the passage.

14. Probably another proverbial metaphor from a well.

16. Bekker's Anecdota i. 314 φορεῖνα: σημαίνει τῶν κρεῶν τὰ ἐσθόμενα.

19. Here τίναξ is the votive picture presented by the invalid.

29. It is impossible to decide whether to read ἐκ τέχα ψύξειν or ἐκ τέχ' ἀν ψύξει.

36. It is possible that we should read δαῖς βεβαίωμα, that is as a confirmation (of what you say).

44. 'You snail, how you make my blood boil!'

50. Her mistress tells the girl to take some dish or other and prepare some portion of the offerings. Probably too βρέγμα is 'sinciput' and not 'infusion.' But the precise sense I have not yet hit upon. If only a construction could be got for them, the meaningless letters should divide into τῷ τρυῶ, or else we should read τοῦθ' ὁ νεωκόρος κήρη.

54. It is difficult to believe that this line is right. "She is not only a gentle creature. She pushes on to better things."

56. "The shrine is brought up."

57. Compare vii. 81 and 116 infra. Also Theocritus xv. 80.

58. If my conjecture is right χαίρετ' ὧ δέσποναι δῆ is spoken by the νεωκόρος.

59. There is a choice of readings to replace κτίγω—κρίτω, κρίσω, κήσω, or even πρίγω.

62. The quantities in πύραγρον and its form are certainly startling.

63. It is strange that Παταικίω, which is really the same thing as Παταικίσκος, is proverbially used to designate an unscrupulous person. Bekker's Anecdota 193. 5 ΠΑΤΑΙΚΙΩΝ: ἐπίβολος (lege ἐπίβουλος), δεινὸς ἀνὴρ. Id. 298. 5 ΠΑΤΑΙΚΙΩΝ: ὁ ἐπὶ συκοφαντίᾳ καὶ κλοπῇ καὶ τοιχωρυχίᾳ. It is not unlikely that Μύελλος also had some such connotation.

64. Their eyes will start out of their head for greed.

68. If ἡμέρη is sound—which is very doubtful—it must form with ζόρη a sort of oxymoron not unlike our "still life."

71. Another ἀπαξ λεγόμενον of an expressive kind. "He glares askance so fiercely with the one eye," or "at the other girl (in the picture)." The second rendering is improbable.

72. "The work of Ephesian Apelles is truthful work in all his paintings."

74. It is easy to see that in place of ἀπηρνήθη we require a term meaning 'represented,' 'depicted.'

75. The one woman seems to say "Nay, may he take it into his head to attempt (pictures of) gods (as well as things he can see)," and the other to answer "(Talk of gods!) a god inspired either him or his work." The passage still requires elucidation, and it would be rash to draw from it any inference as to the date of this mime.

77. "I fear he (the νεωκόρος) has peered (at the offerings) till he has seen wrong."

78. "May he hang head foremost in a fuller's shop." Does this mean 'if he is so particular, he should himself never be out of the fuller's hands'?

84. "May she not only find a husband, but fill thou her with offspring." I owe the conjecture γενῇ σάσσε to my colleague Mr. Sargeant.

93. Which of the women says αὐτὴ τῆς ὑγίης λῶ 'I too desire health'? Is it the deaf Cydilla?

94. The first word of 95 can hardly be μελέων, but if it is, and the word can bear such a sense, the only way to translate is "For by the sacrifice you will miss your share either of limbs (bones) or of health."

V

There is as yet little evidence as to where the scene is laid. In line 80 there is mention of what is apparently a festival Γερήνια. Stephanus Byzantius 205 3 tells us that there was a town called Γέρην in Lesbos: Γέρην: πόλις ἢ κώμη Λέσβου, ἀπὸ Γέρηνος τοῦ Ποσειδῶνος. But there may elsewhere have been a festival of this son of Poseidon. The subject matter, however, is rather in keeping with the Lesbian sort of morals.

8. This line has already occurred as iii. 84. It is apt enough both here and there, and is very likely genuine in both places. It may simply represent a common vulgar taunt.

11. The rope by which the bucket is let down into the well is evidently meant by τὴν ἰμονήθρην τοῦ κάδου. The word ἰμονήθρη is not known elsewhere, the ordinary term being ἰμονιά. I have not hesitated to spell ἰμονήθρην as against ἰμανήθρην. It implies the existence of a verb ἰμονᾶν. Cp. κοιμᾶσθαι, κοιμήθρα: ἐπιβαίνειν, ἐπιβάθρα.

15. See note on ii. 100 supra.

25. The verb ἐκπρίειν, not found elsewhere, well expresses the effect of cords tightened till they almost seem to saw the limbs off.

27. "Humanum est errare."

32. The word ζήτριον is quite in keeping with a Lesbian background for this piece, being an Aeolic term if the Etymologicum Magnum is to be trusted. ΖΗΤΡΕΙΟΝ: σημαίνει τὸ τῶν δούλων δεσμωτήριον (omit ἡγουν τὸν μύλωνα) παρὰ Χίοις καὶ Ἀχαιοῖς. Pollux mentions the word without comment iii. 78, 79 ἵνα μὲν κολλάζονται οἱ δούλοι, μύλωνες καὶ ζήτρεια καὶ ἀλφίτεια καὶ χονδροκόπεια καὶ ζώντεια. Recent philologists do not seem to meddle with the word, being probably content with Curtius' derivation of it from the same root as ζημ-ία, the nasal naturally dropping out before the suffix -τρο-.

33. Another fortunate instance of the scribe's tendency to make the accusative of νῶτον masculine.

41. The correction σμῆ seems to be almost certain. Palaeographically ΟΔΗ is a very easy corruption of ΣΜΗ.

43. A difficult line, but very probably to be corrected to the form given in the text.

52. The same idiomatic use of the neuter plural of the article as is familiar to us in τὰ ἐπὶ Θράκης. Miccale is evidently some acquaintance whom Bitinna wishes not to know anything of her quarrel with Gastron.

53. The βάδιζε in the preceding line shows that Bitinna does not shout any of her message after Pyrrhias. We must therefore suppose a longish pause between ἰθείαν and οὐδ' ἐπεμνήσθην. Pyrrhias has evidently got some way off.

56. Pollux iii. 82 σύνδουλοι λέγει Λυσίας· καὶ Εὐριπίδης δὲ καὶ οἱ πλείους ὁμόδουλον λέγουσιν. ἔνιοι δὲ ὁμόδουλον μὲν οἶονται τὸν τῆς αὐτῆς τύχης, σύνδουλον δὲ τὸν τοῦ αὐτοῦ δεσπότητος.

57. "A person who rifles tombs."

59. This passage will remain obscure till we have discovered the meaning of ἀχαϊκας or else the word of which it is a corruption.

65. Another new word. Pollux does not mention it in iii. 79 where he enumerates terms connected with branding. After branding by the *στίκτης*, a slave became *στιγματίας*.

68. There is probably another proverb here. We cannot say how the end of the line is to be written *Δάου τιμή*, *Δάου Τιμή*, *Δάου 'τίμη* (concealing some word like *Εὐτίμη*), or even *Δαουτίμη*. There may also be some corruption present. The meaning required for *μῦς* seems the same as in iv. 76.

70. Batyllis appears to be a favourite daughter of Bitinna.

73. The same construction as in iv. 87.

81. Cydilla is evidently meant by *τὴν Χάριν ταύτην*.

84. The verb *ἐγχυτλοῦν* does not occur elsewhere, but is explained by the use of *χύτλα* to mean drink offerings to the dead (Attic *χοαί*).

85. "You then will wed her . . . the one feast following on the other." What are the words lost?

VI

The scene of this piece is as yet unknown, but it is probably Cyzicus.

1. "Be seated, Metro; take a lady's chair."

3. Addressed to one of the women servants who lets her spite against her mistress find vent in the 'aside' beginning with *ἀλλὰ τάλφιτ' ἦν*.

8. This is a bye-form of the *πρημαίνειν* which occurs in a transitive sense in vii. 98 infra.

9. Coritto again addresses a servant. The *αὐτόν* refers to a copper or some other kitchen utensil.

12. 'My dear Coritto, you have the same trouble with your servants as I have.'

15. A passage which will give trouble.

19. It is not easy to imagine what *βαύβων* means. It is made by a worker-in-leather (*σκυτεύς*), and is not necessarily one of a pair (see l. 92 infra). Is it a bodice and does the second part of the Hesychian gloss on *Βαυβώ* really refer to it? *Βαυβώ*: *τιθήνη Δήμητρος· σημαίνει δὲ καὶ κοιλίαν ὡς παρ' Ἐμπεδοκλείῃ*. Or is it a head-dress something like the *στλεγγίς* which Pollux vii. 179 describes as *δέρμα κεχρυσωμένον δὲ περὶ τῇ κεφαλῇ φοροῦσιν*;? The question of meaning is further complicated by the circumstance that we do not know either what *βάλλια* (apparently parts of the *βαύβων*) means. I have accented *βαύβων* on the analogy of *χλίδων*.

22. "Will you tell upon me, if I tell you?"

23. Have we to supply *θεούς* to *γλυκέας*?

25. For the borrowing of a fine dress compare Theocritus ii. 74.

35. It would be rash to lay any stress upon this line in determining the scene of this piece; but there was a famous temple of Adrestia near Cyzicus.

If *προσδοίην* is right, the whole expression must be proverbial. Even with *προσθοίμην* the masculine *εὐντων* and *ἕνα* suggest a proverb.

37. See iii. 3.

47. "Do not deafen me with your questions."

53. Hermodorus is either the owner of the *συννοικία* or the owner's agent—either *δεσπότης*, *ναύκληρος*, or *στέγαρχος*, *στεγανόμος*.

55. The anapaest in the fourth place shows that *μακαρίτις* was counted as a proper name.

57. If *ὡς λέγεις* is right, we must assign lines 51 and 54 to Coritto

63. In other words, Cerdon did not send his goods to market, but sold them in his workshop. The ἐμπολῆς were middlemen, who had to pay a tax (ἐπωνον) on every thing sold. Cerdon's practice is what Plato (Soph. 223 D) calls ἡ τῶν αὐτουργῶν αὐτοπωλική as against ἡ μεταβλητική.

64. The eternal quarrel between taxpayer and tax-collector, well illustrated by Pollux ix. 32 who registers thirty-four terms for cursing a τελώνης and then adds καὶ ὅσα ἐν ταῖς συνήθους λοιδορίαις ἔχεις. *Read καὶ ὅσας ἐν τῇ συνήθει λοιδορίας ἔχεις?*

69. It is tempting to consider βάλλια here connected with βουβάλιον (βουβάλλιον?) described in Hesychius as γυναικὸς κοσμάριον (a correction by Meineke for γυναικὸς μόριον), and mentioned by Pollux as a sort of armlet.

77. I doubt if λάσκευσα will do—"calling him 'dear.'"

80. This line is probably corrupt.

87. There is no doubt about Ἀρτέμις being the right quantity for the name in this piece.

91. "Were you not able to pay for the two? You should have asked who had ordered the other."

VII

We only know of Ταυρεών as a Cyzicene month. If the name was really not used elsewhere, the scene of this piece is Cyzicus—a conjecture supported by the name Ἀρτακήνη (ll. 87, 92), seeing that Ἀρτάκη was a suburb of Cyzicus. Strabo 582. 4, 635. 1. There is great difficulty in knowing who actually take part in the dialogue. I have not yet succeeded in making this clear.

57. Of these names of shoes Pollux and Hesychius give all but κοκκίδες and ἐφηβοί.

70. "Yes, by this grey head on which baldness——"

75. Another proverb still—"If we catch nothing, the pot will be the worse for it."

80. 'Whether you are sorry for it or angry at it.'

87. From this line and 92 we may infer that Artacene is present in the shop.

98. Cerdon has quieted down after the rebuke in 65 supra, and has continued to speak in a low and subdued tone. He is now scolded for it.

118. The proverb means that the shoemaker who has made the woman's shoes hitherto is a botcher. Shoemakers sharpened their knife on the sole of their foot.

122. Cerdon seems to turn from the group of women to another woman who has just come up to the door.

128. The leather is sewn over the foot. The shoe fits better, as the natural heat of the foot stretches the leather. Perhaps καρράπτειν (*i.e.* καταρράπτειν) should be read for καὶ ῥάπτειν.

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V. Fairbank, Philad. ~~Nov~~ 1892. 9. 1892. hat ... erhalten. In Augen-
merk. stehen.

1.5. 1902 887.1. Das Kneige von Louis Lind.

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